ROMANTICISM OR BAROQUE? A COMPARATIVE STUDY OF APPROACHES TO THE *CIACCONA* ATTRIBUTED TO TOMASO ANTONIO VITALI

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Like numerous other Baroque pieces, the *Ciaccona* attributed to Tomaso Antonio Vitali (1663-1745) was transformed in the nineteenth and twentieth centuries. The German violinist and composer Ferdinand David (1810-1873) was the first to edit and publish the piece. The composition became popular after being included in the second volume of his *Die Hohe Schule des Violinspiels* [The Advanced Method of Violin Playing] (c.1867). Since then, Vitali *Ciaccona* became an essential work in the violin repertoire and is often heard in concert halls. However, what many audiences hear in concerts is essentially an arrangement of the *Ciaccona*. Acknowledging the "double life" of the piece as both Baroque and Romantic, this dissertation examines the advantages and disadvantages of playing the *Ciaccona* attributed to Vitali on both the Baroque and modern violins.

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CHAPTER 1

INTRODUCTION

Like numerous other Baroque pieces, the *Ciaccona* attributed to Tomaso Antonio Vitali (1663-1745) was transformed during the nineteenth and twentieth centuries. The German violinist and composer Ferdinand David (1810-1873) was the first to edit and publish the piece. The composition became popular after being included in the second volume of his *Die Hohe Schule des Violinspiels* or the "Advanced Method of Violin Playing" (c.1867).[1] After its inclusion in David's method book, Vitali's *Ciaccona* became an essential work in the violin repertoire and the concert hall. Many famous violinists such as Nathan Milstein, David Oistrakh, Jacques Thibaud, Zino Francescatti and Jascha Heifetz have recorded the *Ciaccona*. In fact, Heifetz began his Carnegie Hall debut on October 1917 with this piece.[2]

What many audiences hear in concerts is essentially an arrangement of Vitali's *Ciaccona*. Many publications of the work do not include any critical apparatus that would clearly indicate added markings or rearrangements of the instrumental parts. This may create a false impression among audiences that they are hearing the *Ciaccona* in its original form. Unfortunately, musicians and scholars have not yet given the original manuscript sufficient focus. The piece as it is most often heard today actually reflects distinct musical tastes and trends from the past one hundred fifty years.

For many years the existence of the *Ciaccona* manuscript copy was not known to scholars and performers, since Ferdinand David did not acknowledge its existence in the first publication of the piece. Comparing the manuscript copy with David's edition reveals that many original

[1] Hermann Keller. "Die Chaconne g-Moll von-Vitali?." *Neue Zeitschrift für Musik*. anno 125 (1964): 147.

[2] Alesia S. Tekucheva. "Parte del Tomaso Vitalino. 'Vitali's Chaconne' as a Phenomenon of Baroque Art." *The Journal of Russian Society for Music Theory* 23, no. 3 (2018): 37.

components were altered. David adjusted the order of the variations, added numerous expression and dynamic markings throughout the piece, and inserted his own variations of the theme. He rewrote some parts of the violin line in a more virtuosic manner and replaced the figured bass line for the harpsichord with a written-out piano part. All these editorial arrangements were done without offering an original version of the composition and acknowledging the existing manuscript. In 1964, Hermann Keller published an article in the *Neue Zeitschrift für Musik* claiming that the *Ciaccona* could not have been written in the first half of the eighteenth century. According to the author, the "boldness" (*Kühnheiten*) of the harmonic progression within the variations does not fit the characteristics of the music written during this period. In fact, it was David who named the piece "*Ciaccona*"; the original manuscript copy bears no name of this title. Some argue that musically this piece has the appearance of a "*Passacaglia*" instead.[3]

Not only was the musical text of Vitali's *Ciaccona* rearranged from its manuscript copy, the violin and its bow themselves have tremendously transformed since the Baroque period when the *Ciaccona* was originally composed. The fingerboard on the modern violin is longer than the models of the Baroque violin, which allows violinists to play in higher positions with greater ease. The modern violins also have extra parts or accessories such as chinrest, fine tuners and shoulder rest. Louis Spohr first described about the chinrest or what he called "fiddle holder" in his *Violinschule* published in 1832.[4] Unlike the Baroque bow that was designed with a convex-curved shape, the bow that is commonly used today has a concave curve and a screw that allows players to adjust the tension of the bow hair. Therefore, it is important that violinists of the present day

[3] Mario Rinaldi, "Sull' Autenticita' Della 'Ciaccona' Di Tommaso Antonio Vitali." *La Rassegna Musicale* 24 (1954): 130.

[4] David D. Boyden, and Peter Walls. "Chin rest." *Grove Music Online*. Accessed August 2, 2020. https://doi-org.libproxy.library.unt.edu/10.1093/gmo/9781561592630.article.05615.

understand how the physical properties of period bow and violin affected the performance practice of the early music repertoire. Performing Vitali's *Ciaccona* on period instruments requires research and deliberate study; however, once a violinist masters the style and understands the historical practice of the period, it allows her to present a successful historically-informed performance of the *Ciaccona*.

Unlike the equal temperament that is currently used as a standard tuning for classical music, there were different tuning systems promoted by musicians of the eighteenth century, the time period during which Vitali's *Ciaccona* manuscript came into existence. The German composer and music theorist Johann Mattheson (1681-1764) said "it is not the purpose of music that all the twelve semitones be of equal size, rather they should all sound pure and lovely."[5] If all keys and intervals are equal, they would express everything equally; therefore, Jean-Jacques Rousseau (1712-1778), the Swiss philosopher, theorist and composer, claimed that unequal temperament was a leading factor in creating key characteristics.[6] This is especially important to consider in the case of the *Ciaccona*, as it contains numerous striking modulations.

Acknowledging the "double life" of the piece as both Baroque and Romantic, this thesis will examine the advantages and disadvantages of playing the *Ciaccona* attributed to Tomaso Antonio Vitali on both the Baroque and modern violins. The methodology includes studies of the physical properties of period and modern instruments and bows, as well as providing analysis and context for different selected editions and a brief discussion on the tuning systems and keys' characteristics that were used in the Baroque period. In addition to discussing historical performance practice's influence on playing early music repertoire on the violin, my paper aims

[5] Rita K. Steblin, *A History of Key Characteristics in the Eighteenth and Early Nineteenth Centuries*, 2nd ed. (Rochester: University of Rochester Press, 2002), 51.

[6] Ibid., 57.

to provide a performance guide for musicians who have learned or will learn the *Ciaccona*. A thorough understanding of the differences between historical and modern performance practices will help performers to develop the perspective needed in order to achieve an effective performance of Vitali's masterpiece.

CHAPTER 2

THE LIFE OF TOMASO ANTONIO VITALI AND THE AUTHORSHIP OF THE *CIACCONA*

2.1 The Life of Tomaso Antonio Vitali and Summary of His Musical Output

Tomaso Antonio Vitali was born on March 7, 1663 in Bologna. He was the eldest son of Giovanni Battista Vitali, a noted composer, who worked as a *maestro di cappella* at the chapel of the Confraternità del Rosario, Bologna (1673), and from 1674 he was employed at the Este court in Modena until his death. It is recorded in the Este court archives that Tomaso received thirty lire per month for his job as a violinist of the Este court from around 1765. Tomaso later became the head of the court orchestra and remained on the salary record until 1742.[7]

Not much is known about Tomaso Antonio Vitali's personal life, except that he studied composition with Antonio Maria Pacchioni and later married his teacher's niece.[8] He had three sons, Antonio (1670-1768), a violinist; Romano (1697-1777), a cellist, and Fausto (1699-1776), an organist. In one of the documents written by Gino Roncaglia, *La Cappella musicale del Duomo di Modena*, Fausto and two other musicians "all of the Vitelli [sic] family" were mentioned as they were involved in the assembly of the Canons of the Cathedral of Modena in 1728. Michelangelo Abbado, who created the realization and revision of the continuo part of Ricordi's edition of the Vitali's *Ciaccona*, says in the preface that people might have given Tomaso Antonio Vitali the nickname "Vitalino" to distinguish him from his father, "or because he was a short stature, or even perhaps in a joking allusion to the coin minted in the neighboring Duchy of Parma and commonly called 'vitalino' because it portrayed St. Vitale, one of the patron saints of Parma."[9]

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[7] John G. Suess. "Vitali Family." *Grove Music Online*. *Oxford Music Online*. Oxford University Press. Accessed July 10, 2020. https://doi-org.libproxy.library.unt.edu/10.1093/gmo/9781561592630.article.29523.

[8] John G. Suess, "Giovanni Battista Vitali and the Sonata da Chiesa [with] Music Supplement." (PhD diss., Yale University, 1963), 13.

[9] Tomaso A. Vitali, *Solo (Ciaccona) per Violino e Basso*, ed. by Michelangelo Abbado (Milan: Ricordi, 1978), VII.

During his lifetime, Vitali was sought after as a virtuoso violinist and a renowned teacher. Jean Baptiste Senaillé, Girolamo Nicolò Laurentin, Luca Antonio Predieri, and Evaristo Felice Dall'Abaco were among his reputable students. Very few works by Tomaso Antonio Vitali have survived, and the works that have are purely instrumental. There are three published collections of trio sonatas, two of which are *da chiesa* and one is *da camera*. In his works, Tomaso often employed binary forms and mixture of church and chamber sonatas, which reflects the compositional influence of both his father and Arcangelo Corelli.[10] Tomaso's Opuses 2 through 4 have similar instrumentation to each other. Op. 2 is set for two violins, violoncello, organ and basso continuo. It was printed in 1693 and dedicated to Francesco II. Op. 3 is also for two violins, cello, and basso continuo, and was published by Fortuniano Rosati in 1695. Op. 4 is titled *Concerto di sonate a violin, violoncello, e cembalo* (1701) and is dedicated to Cardinal Pietro Ottoboni.[11] The *Ciaccona* for violin was attributed to Tomaso Antonio Vitali since its first publication; however, opinions differ as to the origins of the piece. The following section examines the authorship of this *Ciaccona*.

2.2 Authorship of the *Ciaccona*

Vitali's *Ciaccona* was first published in David's *Die Hohe Schule des Violinspiels*; however, in this edition David did not address the existence of the manuscript copy of the piece. This led scholars and performers to believe that David's arrangement was how the piece originally written. It is important to note that David gave the premiere performance of Felix Mendelssohn's *Concerto for Violin in E minor Opus 64*. They performed Johann Sebastian Bach's *Ciaccona* in D

[10] John G. Suess. "Vitali Family." https://doi-org.libproxy.library.unt.edu/10.1093/gmo/9781561592630.article.29523.

[11] Répertoire International des Sources Musicales. "Collection Pieces." Accessed February 6, 2021. https://opac.rism.info/search?id=806156735&View=rism.

minor together in 1840 after Mendelssohn created an additional piano accompaniment to the solo violin part.[12] Mendelssohn was known for reviving many of J. S. Bach's compositions and it is possible that he introduced David to a number of works that were published in the *Die Hohe Schule des Violinspiels*, which also contained Vitali's *Ciaccona*.

The title page of the manuscript copy addresses "Solo. | Violino e Basso. | Del Sig.r Vitalino"; however, there is no clear attribution of the composer in the score other than "Parte del Tomaso Vitalino". No musician of the name Tomaso Vitalino ever existed.[13] The caption "Del Sig.r Vitalino" might have been designated by one of the archivists of the Saxon State Library in Dresden around 1750. He took the only given name from the manuscript copy and used it as the composer's alias.[14] This issue has sparked a controversial debate among scholars about the authorship of this *Ciaccona*.

In 1964, Hermann Keller wrote an article for the *Neue Zeitschrift für Musik* proposing that the *Ciaccona* might have been written in the nineteenth century by Ferdinand David himself.[15] However, in the subsequent issue of the same journal the French musicologist Marc Pincherle responded to this article and made readers aware that a manuscript copy of this *Ciaccona* was kept at the Sächsische Landesbibliothek-Staats-und Universitätsbibliothek in Dresden. It was copied by Johann Gottfried Grundig and was catalogued under call number Mus. 2037-R-1.[16]

In addition to Keller and Pincherle's articles, other musicologists such as Mariano Rinaldi,

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[12] R. Larry Todd. "Mendelssohn (-Bartholdy), (Jacob Ludwig) Felix." *Grove Music Online*. *Oxford Music Online*. Oxford University press. Accessed February 3, 2021. https://doi-org.libproxy.library.unt.edu/10.1093/gmo/9781561592630.article.51795.

[13] Tomaso A. Vitali, *Solo (Ciaccona) per Violino e Basso*, VII.

[14] Wolfgang Reich. "Sein oder nicht sein? Nochmals zur 'Chaconne von Vitali'." *Die Musikforschung* 23 (1970): 40.

[15] Keller. "Die Chaconne g-Moll von-Vitali?." 147.

[16] Marc Pincherle. "Die Chaconne g-Moll von-Vitali?." *Neue Zeitschrift fur Musik*. 125 (1964): 264.

Guglielmo Barblan and Wolfgang Reich have taken part in the dispute over the authorship of the *Ciaccona*. Rinaldi analyzed David's edition and pointed out some major changes in David's edition in comparison to the *Ciaccona*'s manuscript copy. He says "the transcribers took from their insane and incorrigible craving for everything to change, even in the face of the greatest masterpieces of art, showed no respect for the manuscript of the Dresden library. The first to make an example of it was, as we have said, David; who – perhaps not to be outdone by those who transformed Corelli's La Follia."[17] Both Rinaldi and Barblan agreed that attributing the *Ciaccona* to Tomaso Antonio Vitali is "rather dubious if not risky".[18]

Wolfgang Reich summarized the contradictions between the scholars regarding the authenticity of the *Ciaccona*'s authorship. He also mentioned about some of the major arrangements of the piece that were published in the late nineteenth and early twentieth centuries, edited by Ferdinand David, Léopold Charlier, and Mathieu Crickboom.[19] Reich proposes a solution by calling this *Ciaccona* the "Dresdner Chaconne" for "as long as you cannot positively determine the composer (and you probably never will)".[20] Reich considers "Parte del Tomaso Vitalino" as an indication of the owner or client of the transcript since no musician named Vitalino has ever been reported at the Dresden court chapel. Andrea L. Hudson agrees with this claim, arguing that it is more likely that Tomaso Antonio Vitali possessed a copy of this piece, while the

[17] Mario Rinaldi. "Sull'autenticità della 'Ciaccona' di Tommaso Antonio Vitali." *La Rassegna Musicale*, 24 (1954): 130. "I trascrittori, presi dalla loro insana e incorreggibile smania di tutto mutare, anche di fronte ai maggiori capolavori dell'arte, non hanno mostrato alcun rispetto per il manoscrittto della Biblioteca di Dresda. Il primo a far esempio di esso fu, come si è detto, il David; il quale -forse per non essere da meno di coloro che transformarono di sana pianta la 'Follia' del Corelli."

[18] Guglielmo Barblan. "La Ritardata 'Scoperta' della Ciaccona di Vitali." *Rivista Italiana di Musicologia* 1 (1966): 94 – 96.

[19] Reich. "Sein oder nicht sein? Nochmals zur 'Chaconne von Vitali'." 39 – 41.

[20] Ibid., 40.

actual composer remains anonymous.[21] The existing manuscript copy is a score, not a part, and Reich insists that the "kapellnotist" would know how to distinguish "parte" (part) from "partitura" (score).[22] He believes this error could not have been made by the Dresden copyist, but was instead taken from the manuscript itself. Reich also notes that the sign "fino al segno" in bar 41 is "meaningless" (sinnlos) since it has no function in the given context.[23]

On the other hand, Diethard Hellmann argues that we often find errors in many old scores and such mistakes could be eliminated in the parts (or not), however, it is possible that the original violin part, which at one point was available, carries the corrections.[24] In his prefatory remark, Hellmann mentions that the interpretation of "Vitalino" as "little Vitali", son of Giovanni Battista is not widely accepted. He later concludes that:

> Investigation on the basis of stylistic criticism produces much weighty evidence against such an authorship. We feel, nevertheless, that the publication of the Chaconne as an anonymous composition, or as the work of another composer, will only be justified when the discovery of another source provides new factual evidence to show that the unequivocal attribution of our manuscript is wrong.[25]

While Reich thought the alleged juxtaposition of the keys of D-sharp minor in the violin part and G minor in the bass (mm. 150-157) was "the most striking mistake" (Der auffälligste Fehler), Michelangelo Abbado suggested that this juxtaposition of keys may not have been what it seemed. In the preface of Ricordi edition published in 1978, Abbado states:

> The error here is that of musicologists and editors who have not taken into account that at the dawn of the 18th century it was customary to duplicate the accidentals in the key signature at the interval of an octave of the staff, and this oversight gave rise to the confused

[21] Andrea L. Hudson, "An Analysis of the Vitali Chaconne." (M.M diss., Brigham Young University at Provo, Utah, 1986), 83.

[22] Reich. "Sein oder nicht sein? Nochmals zur 'Chaconne von Vitali'." 40.

[23] Ibid., 39.

[24] Tomaso A. Vitali, *Chaconne G-Moll für Violine und Basso Continuo*, ed. by Diethard Hellmann (Kassel: Bärenreiter, 1966), 3.

[25] Vitali, *Chaconne G-Moll für Violine und Basso continuo*, 4.

> hypothesis of a phantom key of D sharp major. In this case, too, the great Bach comes to our aid, with… the Well-Tempered Clavier. It is well known that from the 1st volume (1722) … at No. 8, Bach…writes the Prelude in E flat and the Fugue in the enharmonic key of D sharp minor, and in conformity with the practice mentioned above, adds to the soprano and bass clefs, at the interval of an octave, three duplicate flats in the Prelude and three sharps in the Fugue…
>
> Surely no musician would ever dream of suggesting that this Fugue is in D sharp major! We encounter an identical case in bars 150-157 of the Solo arranged by David. Moreover, it is difficult to understand why the composer, who modulated to E flat major in bar 138, should have replaced his one flat in the key signature with the six sharps in bar 150 if he had intended to continue for eight more bars in what would have been to all intents, the same key.[26]

The booklet of Stéphanie de Failly's CD recording of Vitali's *Ciaccona* contains program notes partially written by Jérôme Lejeune in which he discussed the eight-bar phrase where the change of key signature takes place only in the violin part from one flat (B-flat) to six sharps – F, C, G, D, A, E. He explains it as "a manner of writing to avoid flattening the notes". Since the change in key signature is only in the violin part and not in the basso continuo line, this means it is not an authentic modulation, but "a simple enharmonic change of key-signature". These compositional techniques could also be seen in Giovanni's *Artificii Musicali*, where he modulates through the cycle of fifths, and in one of his *Balletto* written for two instruments, where one part has a G flat against an F sharp.[27]

In her *Parte del Tomaso Vitalino "Vitali's Chaconne" as a Phenomenon of Baroque Art* in *The Journal of Russian Society for Music Theory*, Alesia S. Tekucheva provides a discussion of genre implication of the *Ciaccona*, its authorship attribution, and an analysis of the manuscript in which she links the "images and semantics" in the *Ciaccona* to the Biblical stories and the events

[26] Vitali, *Solo (Ciaccona) per Violino e Basso*, VI.

[27] Tomaso A. Vitali, *Vitali: Ciaccona*, Stéphanie de Failly, Lionel Desmeules, Ricercar RIC 326, 2013, compact disc, Booklet: 9.

of the Holy Week.[28] Citing both Alexander Silbiger's description of passacaglia and chaconne and J. S. Bach's *Ciaccona*, Tekucheva concludes that this composition is indeed a passacaglia rather than a chaconne. The title *"Ciaccona"* that Ferdinand David gave the piece in its first publication has remained in most editions of the work ever since. However, Giacomo Benvenuti replaced the title *Ciaccona* with *Passacaglia* when he published the piece in 1938.[29] Michelangelo Abbado acknowledged that the stepwise descending figured based is more suitable to the ostinato of the *Passacaglia* than to the *Ciaccona*. Nevertheless, these two dances were eventually distinguished by the slow tempo in ternary meter with a set of variations over an ostinato. Therefore, Abbado thinks it is more appropriate to keep the title *Ciaccona* for which it is known.[30]

Jérôme Lejeune declared his views on the controversial authorship of the piece arguing that Vitali, like many of his contemporaries, could have taken concert tours throughout Europe, as the manuscript of a composition by Vitali was discovered in Vienna and the manuscript copy of this *Ciaccona* was found in Dresden. The designation "del Vitalino" in the manuscript copy, in Lejeune's opinion, could refer to Vitali's reputation in the region, as it "was so great that everyone would recognize his name even in its diminutive form".[31] Lejeune then draws the connection between Giovanni Battista Vitali's *Passo e mezzo per la lettera D*, a piece based on variations over an ostinato with numerous changes of key, and the *Ciaccona* attributed to Tomaso Antonio Vitali. It is generally true that the Baroque repertoire contains fewer pieces featuring tonalities in which multiple sharps and flats are used, when compared to the Romantic repertoire. However, Johann Sebastian Bach's *Well-Tempered Keyboard* (1722) and Marin Marais' *Le Labyrinthe* in his

[28] Tekucheva. "Parte del Tomaso Vitalino. 'Vitali's Chaconne' as a Phenomenon of Baroque Art." 36.

[29] Barblan. "La Ritardata 'Scoperta' Della Ciaccona Di Vitali." 95.

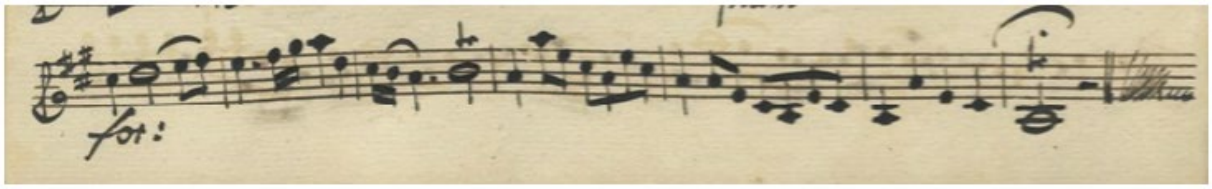
[30] Vitali, *Solo (Ciaccona) per Violino e Basso*, VII.

[31] Vitali, *Vitali: Ciaccona*, Booklet: 7.

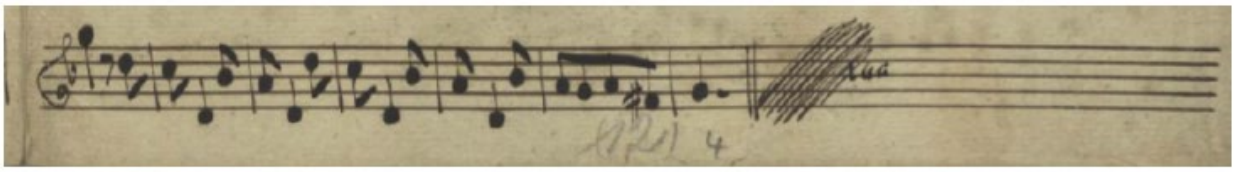
Quatrième Livre de Pièces de Viole (1717) prove that such employment of numerous sharps and flats was already in vogue in the early eighteenth century. In the *Die Hohe Schule des Violinspiels*, David inserted three anonymous violin sonatas, yet purposefully attributed the *Ciaccona* to Tomaso Antonio Vitali. The violinist must have strongly believed that the piece was written by Vitali, otherwise he would have labeled the piece differently. The debate about the authorship of this *Ciaccona* may not be resolved until we find other reliable primary sources to prove the authorship of this *Ciaccona*, but until then, I would like to consider Tomaso Antonio Vitali as its composer.

One item that is not consistent among the scholars is the name of the copyist who made the manuscript copy of the *Ciaccona* attributed to Tomaso Antonio Vitali. While Hellmann, Lejeune, Tekucheva, and Hudson believe Johann Jacob Lindner was the copyist of the manuscript; Pincherle and other sources such as *The Répertoire International des Sources Musicales* (RISM), the digital collection of *The Saxon State and University Library Dresden* (SLUB), and *The International Music Score Library Project* (IMSLP) all agree that Johann Gottired Grundig was the music librarian who copied the manuscript of Vitali's *Ciaccona*. In a number of manuscripts which were copied by Grundig, there is a miniature inscription that looks like his initials located towards the end of a movement or the end of his transcribed work. Meanwhile, in the last measure of this *Ciaccona* the identical initial was also written (E. 2.4). Therefore, I strongly believe that the *Ciaccona* attributed to Tomaso Antonio Vitali was copied by Johann Gottired Grundig. The examples below illustrate Grundig's hand-writing and the signature that he often put at the end of the movement (Ex. 2.1 to 2.4).

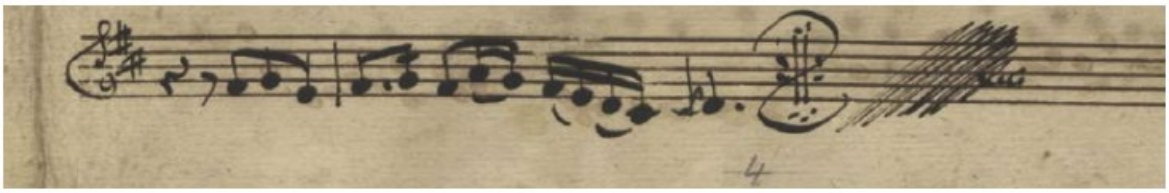
Example 2.1: Quantz, Concerto, à 5. Flauto Traversiero, Violin Primo, Violino Secondo, *Violetta è Basso*, *Violino Primo*, *Presto* (3rd movement), mm. 252-258 (end)[32]



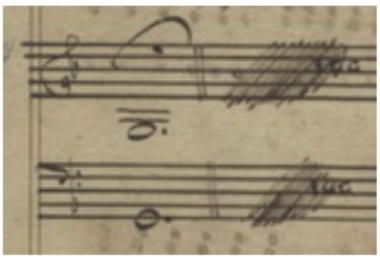
Example 2.2: Vivaldi, Concerto for Violin and Orchestra, RV 326 Violino Concertino, Allegro (3rd movement), mm. 201-213 (end)[33]



Example 2.3: Anonymous, *Ouverture*, *No. 19 Violino Primo*, *Rejouissance* (9th movement), mm. 30-32[34]



Example 2.4: Vitali, *Ciaccona*, mm. 238[35]



[32] Johann Joachim Quantz, "*Concerto, à 5. Flauto Traversiero, Violin Primo, Violino Secondo, Violetta è Basso*," score, 1735-1760, Digitalisierte Sammulungen, Staatsbibliothek zu Berlin. Accessed July 18, 2020. http://resolver.staatsbibliothek-berlin.de/SBB0001FA6D00000000.

[33] Antonio Vivaldi, "*Concerto for Violin and Orchestra RV 326,"* score, 1720-1730, Digitalisierte Sammulungen, Sächsische Landesbibliothek - Staats- und Universitätsbibliothek, Accessed July 18, 2020. https://digital.slub-dresden.de/werkansicht/dlf/3505/5/.

[34] Anonymous, "*Ouverture No. 19*," score, 1731-1755, Digitalisierte Sammulungen, Sächsische Landesbibliothek - Staats- und Universitätsbibliothek, Accessed July 29, 2020. https://digital.slub-dresden.de/werkansicht/dlf/15450/1/.

[35] Tomaso Antonio Vitali, "Ciaccona," score, 1730-1740, Digitalisierte Sammulungen, Sächsische Landesbibliothek - Staats- und Universitätsbibliothek, Accessed February 2, 2020. https://digital.slub-dresden.de/werkansicht/dlf/2717/1/.

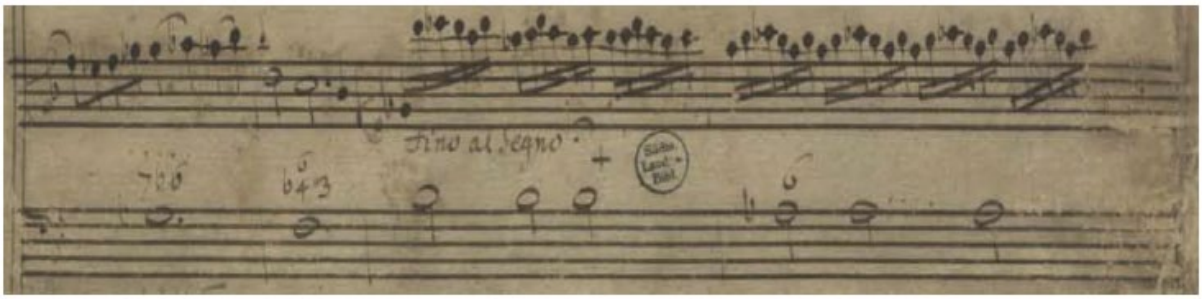
CHAPTER 3

COMPARISON BETWEEN THE *CIACCONA* MANUSCRIPT AND LATER EDITIONS BY FERDINAND DAVID AND LÉOPOLD CHARLIER

3.1 Analysis of the Manuscript

Thanks to the technology of the twenty-first century, we do not have to travel to Dresden to get access to the manuscript copy of the *Ciaccona* attributed to Tomaso Antonio Vitali. The score can be found on different websites, such as RISM or SLUB. It was transcribed by Johann Gottfried Grundig between 1730-1740. On the first page of the music, one finds the tempo marking *Adagio,* and the title "Parte del Tomaso Vitalino". The score does not indicate for which instrument the piece was written, but it is quite clear that it would be performed on a treble instrument, in this case the violin, and basso continuo. The *Ciaccona* is in G minor, yet in the key signature there is only a B-flat, instead of the conventional B-flat and E-flat for the G minor's key signature.

Example 3.1: Vitali, *Ciaccona*, Manuscript copy, mm. 39-42[36]



This practice of incomplete key signatures was often used in the seventeenth and early eighteenth centuries.[37] For example, in J. S. Bach's *Sonata Primo a Violino senza Basso* in G minor BWV 1001, it also has a B-flat in the key signature. In mm. 41-42 (Ex. 3.1), 146-147, and 202-204, the

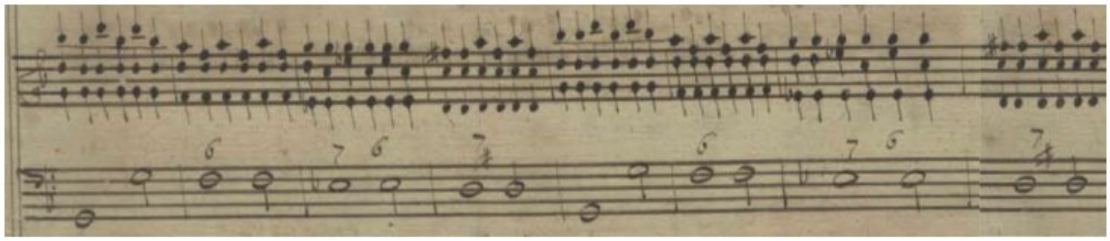
[36] Tomaso A. Vitali, "Ciaccona," score, 1730-1740, Digitalisierte Sammulungen, Sächsische Landesbibliothek - Staats- und Universitätsbibliothek, Accessed February 2, 2020. https://digital.slub-dresden.de/werkansicht/dlf/2717/1/.

[37] Gregory Barnett. "Modal Theory, Church Keys, and the Sonata at the End of the Seventeenth Century." *Journal of the American Musicological Society* 51, no. 2. (1998): 245.

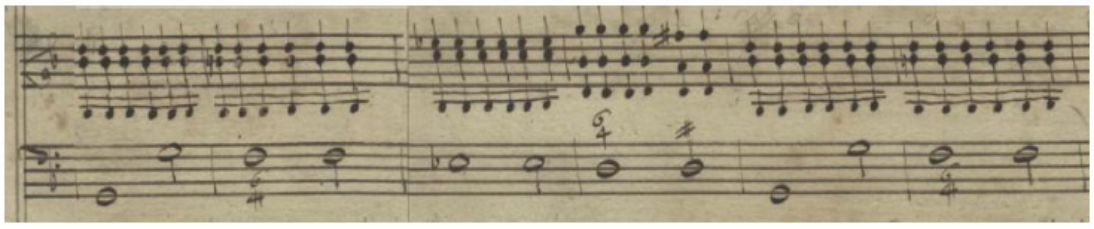
treble clef is replaced by the French violin clef. This change of clef helps the copyist to avoid drawing extra ledger lines above the staff, since G4 (the G right above the middle C) is on the bottom (first) line of the staff, instead of the second line.

There are 238 measures in 3/2 time. The *Ciaccona* consists of a theme and 56 variations over a fixed bass line, which can be called *ostinato* because of its repetitions. The *ostinato* in the *Ciaccona* is a four-bar phrase of descending motion from the tonic to the dominant. It is repeated 53 times, plus three times in reverse direction (mm. 114-128). Throughout the piece, the dynamic markings are only indicated in mm. 112-113. The sign "fino al segno" in measure 41 and the fermata with a "+" in m. 41 and m. 45 have left scholars to wonder for their purposes in the score. There is a hypothesis that the "+" is number 4, which belongs to the figured bass line. There are two chordal sections in mm. 69-76 (Ex. 3.2) and 210-221 (Ex. 3.3), and in accordance with the performance practice of the Baroque period, violinists should be arpeggiating these chords. More instructions on how to play these passages is discussed in Chapter 6.

Example 3.2: Vitali, *Ciaccona*, Manuscript copy, mm. 69-76[38]



Example 3.3: Vitali, *Ciaccona*, Manuscript copy, mm. 210-221[39]

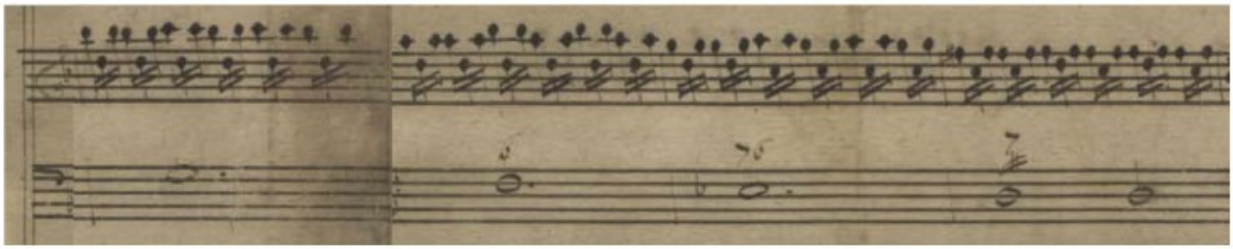


[38] Vitali, "Ciaccona," 2. https://digital.slub-dresden.de/werkansicht/dlf/2717/1/.

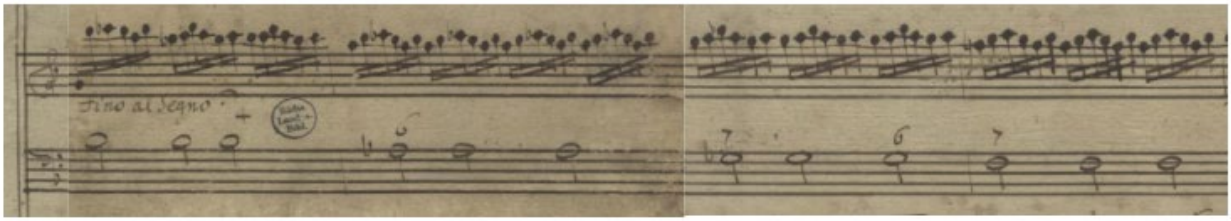
[39] Ibid., 6.

The manuscript copy contains a few errors in rhythmic duration. For example, in mm. 25-28 (Ex. 3.4) the violin plays six groups of sixteenth-note triplets. This causes the violin part to not have enough number of beats per measure; therefore, the rhythm should be eighth-note triplets. The same inaccuracy happens in mm. 41-44 (Ex. 3.5), mm. 85-88 (Ex. 3.6), mm. 178-182 (Ex. 3.7). The last note of m. 77 is notated as a half note; however, it needs to be a dotted half note otherwise the violin would get to the next measure half a beat ahead of the basso continuo.

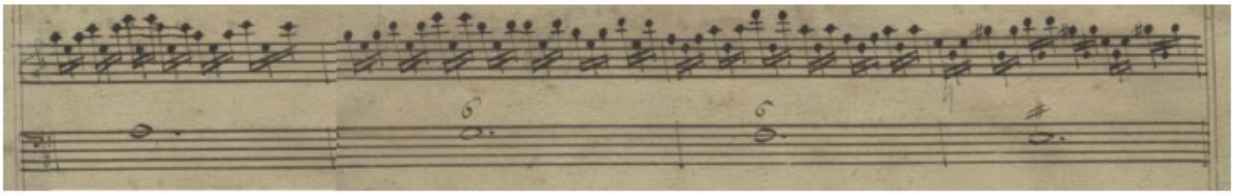
Example 3.4: Vitali, *Ciaccona*, Manuscript copy, mm. 25-28[40]



Example 3.5: Vitali, *Ciaccona*, Manuscript copy, mm. 41-44[41]



Example 3.6: Vitali, *Ciaccona*, Manuscript copy, mm. 85-88[42]

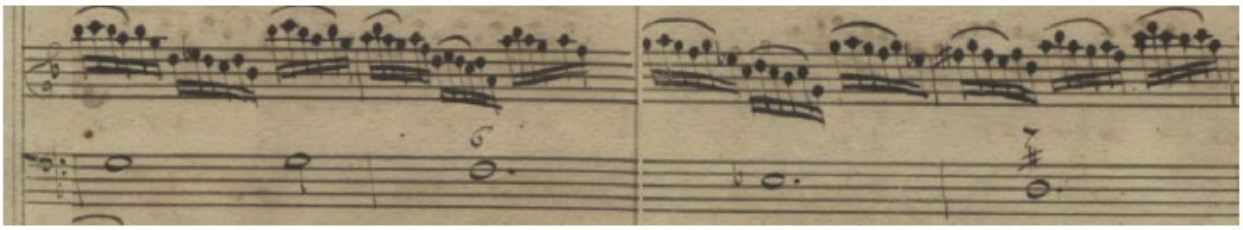


[40] Vitali, "Ciaccona," 1. https://digital.slub-dresden.de/werkansicht/dlf/2717/1/.

[41] Ibid., 1-2.

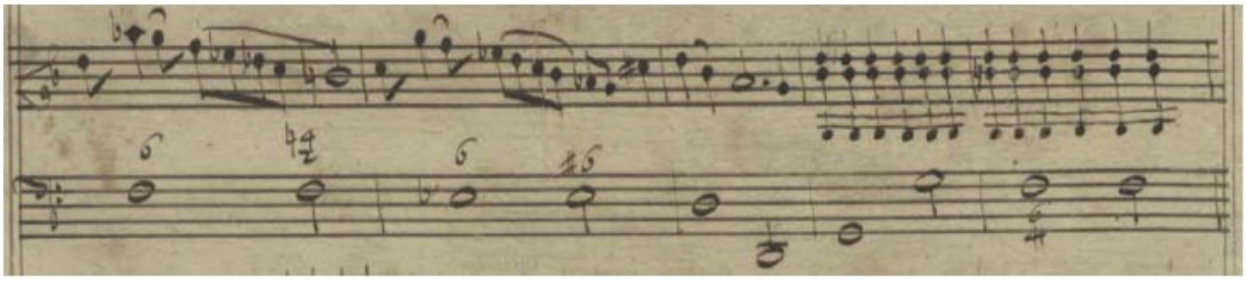
[42] Ibid., 5.

Example 3.7: Vitali, *Ciaccona*, Manuscript copy, mm. 178-182[43]



Besides the rhythmic errors, the *Ciaccona* manuscript copy also carries mistakes in accidentals and the figures in the continuo part. In m. 207 (Ex. 3.8), the harmony of the bass line does not coincide with the accidentals in the melody. There is an A-flat after the first eighth-note of the measure on the violin; however, in the bass part one sees a whole note F in first inversion and no indication that the second note of the chord needs to be flattened by a half step. If the keyboardist does not fix this problem when he accompanies the soloist, audiences will be hearing the clash between A-flat and A-natural. The accidental in the figured bass in m. 66 also got misplaced, it should change from $\flat\frac{4}{2}$ to $\flat\frac{4}{\flat 2}$ (Ex. 3.9). In mm. 151 and 155 (Ex. 3.10), the continuo part should have D-flat, instead of D-natural so that it does not conflict with C-sharp in the melody. In mm. 152 and 156, the accompanist would need to replace C-natural by C-flat in order to avoid the dissonance between D-sharp and C-natural.

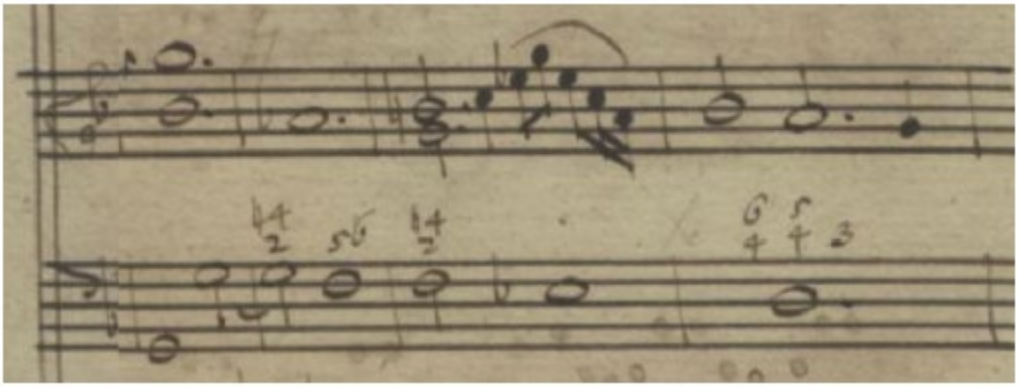
Example 3.8: Vitali, *Ciaccona*, Manuscript copy, mm. 207-211[44]



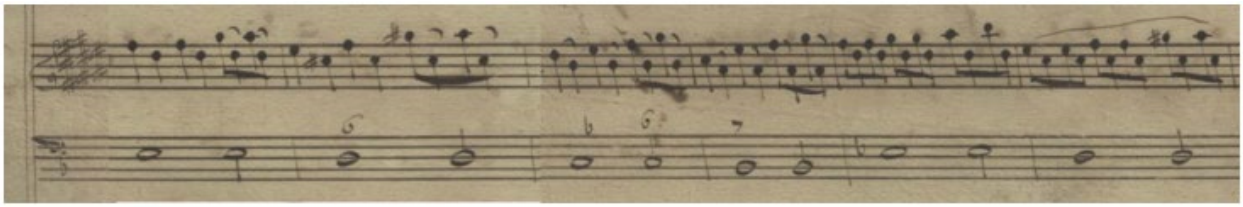
[43] Vitali, "Ciaccona," 1. https://digital.slub-dresden.de/werkansicht/dlf/2717/1/, 6.

[44] Vitali, "Ciaccona," 2. https://digital.slub-dresden.de/werkansicht/dlf/2717/1/.

Example 3.9: Vitali, *Ciaccona*, Manuscript copy, mm. 65-68[45]



Example 3.10: Vitali, *Ciaccona*, Manuscript copy, mm 150-155[46]



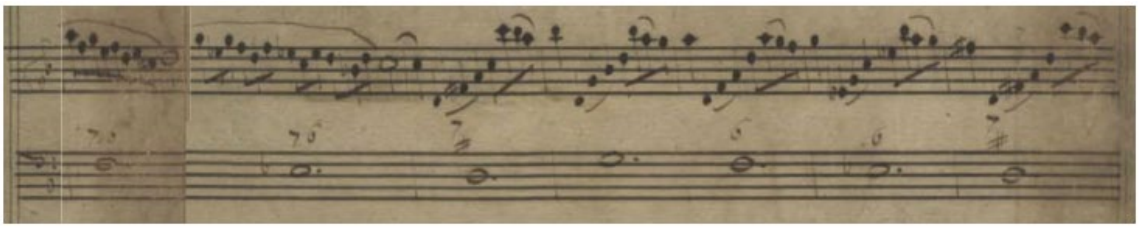
When studying and playing Baroque music from manuscripts, strings players often have difficulties deciding where the slurs should end, whether they need to be shifted to the left or right. There are a number of sections in the manuscript copy of Vitali's *Ciaccona* that make scholars ponder this question. For example, in m. 14 the slur seems to extend to the last note of the measure. However, taking into consideration the Baroque bowing rules that a down beat is usually played on a down bow, the slur should only go to the C# (the second to the last note of the measure), followed by a half note D on the up bow. By shifting the slur one note to the left in this bar, it not only enables violinists to match the bowing pattern of the following measure which has a similar melodic motif, but also allows the players to practice the rules of bowing for Baroque music. In mm. 16-20 the melody goes into sequence; yet, the bowings in the manuscript do not match between mm. 17-18 and other measures within the sequence. In this case, an experienced violinist

[45] Vitali, "Ciaccona," 2. https://digital.slub-dresden.de/werkansicht/dlf/2717/1/.

[46] Ibid., 4.

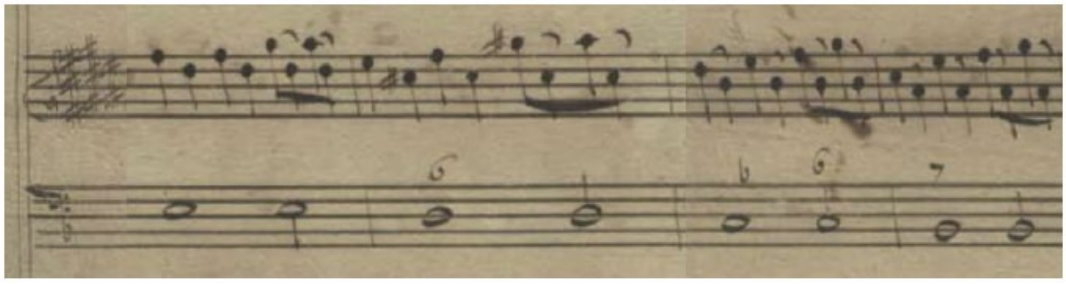
would use her intuition to play the same bowings for this entire section (Ex. 3.11).

Example 3.11: Vitali, *Ciaccona*, Manuscript copy, mm.14-20[47]

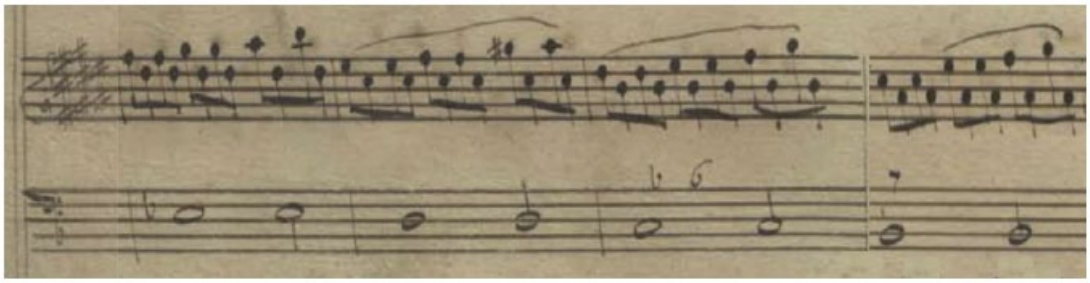


In additional to the misplacement of the slurs, there are places where the slurs are omitted. For example, in m. 150 the F# and D# need to be slurred together; in m. 151 the slur should be added to connect E# with C#, and F# with C# (Ex. 3.12). M. 45 would sound better if it is played in one bow, so that it matches the bowing of the two following measures, and this is also the same case for mm. 154 and 157 (Ex. 3.13). The slurs are also missing in mm. 174 and 178-179. A tie is missing between the last note of mm. 140 and first quarter note of m. 141.

Example 3.12: Vitali, *Ciaccona*, Manuscript copy, mm. 150-153[48]



Example 3.13: Vitali, *Ciaccona*, Manuscript copy, mm. 154-157[49]



[47] Vitali, "Ciaccona," 4. https://digital.slub-dresden.de/werkansicht/dlf/2717/1/.

[48] Ibid., 4-5.

[49] Ibid.

Many of the issues discussed above were addressed in the modern critical editions of Vitali's *Ciaccona*, such as the Ricordi edition (1978) and the version edited by Diethard Hellmann (1966). Both editors clarified in the scores when their phrasing marks (dotted slurs, trills and dynamics in brackets) are added. The melody of the violin part is preserved in these editions, and when there are rhythmic or slurring discrepancies, the editors fixed the issues. The chordal sections in the violin part are broken down into figuration as how it should be done in the historical informed practice of the Baroque period. The realization of the figured bass is slightly different between these two scholarly editions. This indeed reflects the individual style of realizing the bass line.

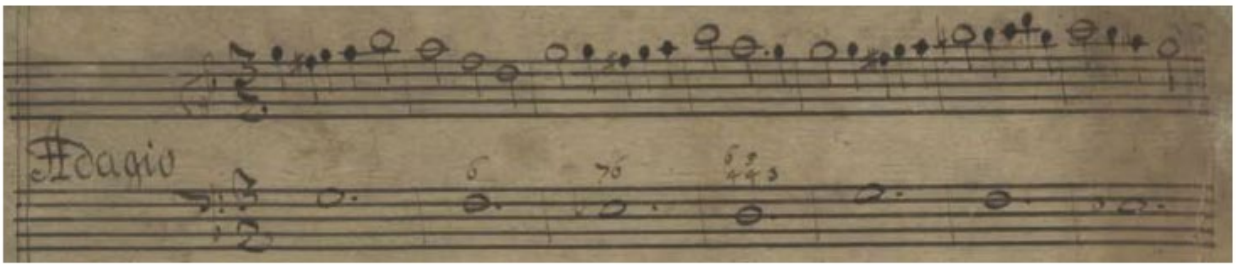
3.2 Comparison between the Manuscript and later Editions by Ferdinand David and Léopold Charlier

As mentioned earlier, Ferdinand David was the first to publish the *Ciaccona* in 1867, Léopold Charlier, the Belgian violinist and pedagogue, had his arrangement printed in 1911 by the publisher Breitkopf und Härtel.[50] Both Charlier and David attributed the *Ciaccona* to Tomaso Antonio Vitali in their editions. David kept the same instrumentation as seen in the manuscript copy at the very beginning of the piece (Ex. 3.14 and 3.15). Charlier; however, wrote an eight-measure introduction for the piano playing the ostinato in *pianissimo* (Ex. 3.16). The two arrangers wrote their own piano part to replace the figured bass line. They also replaced the original *Adagio* in the manuscript copy with *molto moderato* for the tempo marking at the beginning of the piece. In both of these editions, one finds the key signature of B-flat and E-flat and many dynamic indications from *pianissimo* to *fortissimo* throughout the scores. There are no articulation markings

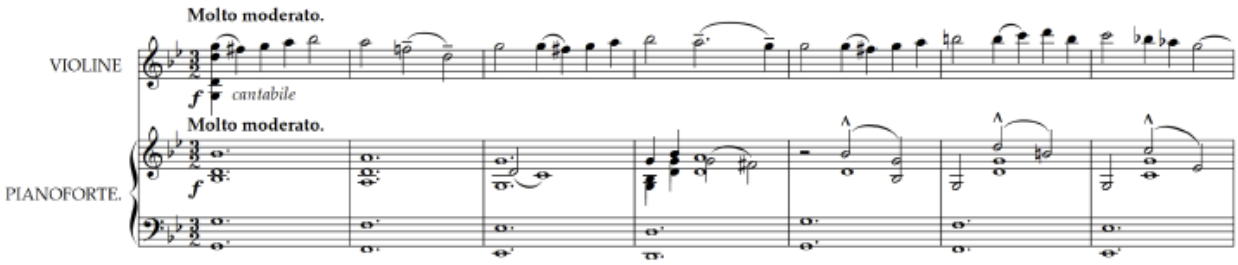
[50] Tomaso A. Vitali, "Chaconne in G Moll für Violine mit beziffertem Bass," ed. Léopold Charlier, Leipzig: Breitkopf & Härtel, 1911. Accessed February 15, 2020. https://imslp.simssa.ca/files/imglnks/usimg/7/79/IMSLP424188-PMLP57860-VitaliCharlier_Chaconne_Piano.pdf.

in the manuscript copy except for the slurs; meanwhile, one finds various markings in the two editions mentioned in this paper, such as *staccato*, *ricochet*, *marcato*, *sforzando*, and *tenuto*. Some original slurs were not kept, but they were extended or cut short based on the arrangers' interpretation of the phrases.

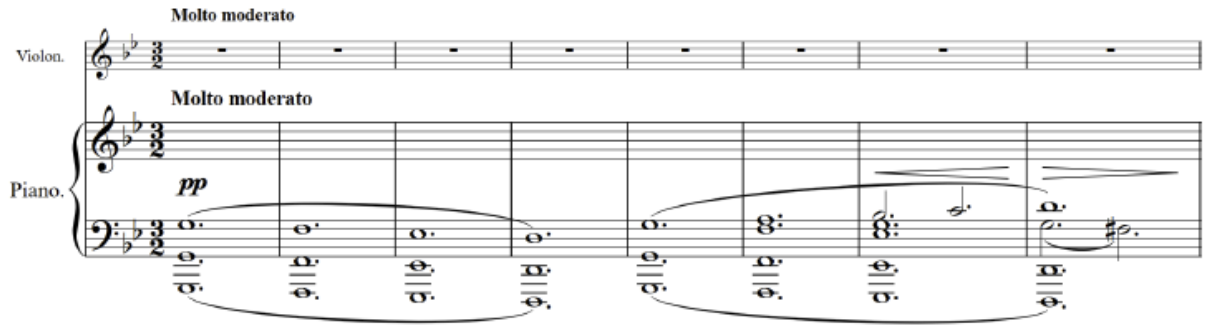
Example 3.14: Vitali, *Ciaccona*, Manuscript copy, mm. 1-7[51]



Example 3.15: Vitali, *Ciaccona*, Ferdinand Edition, mm. 1-7[52]



Example 3.16: Vitali, *Ciaccona*, Léopold Charlier Edition, mm. 1-15[53]

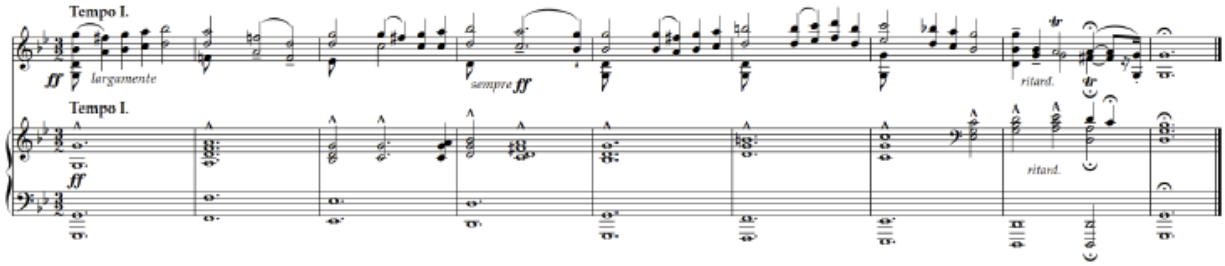


[51] Vitali, "Ciaccona," 1. https://digital.slub-dresden.de/werkansicht/dlf/2717/1/.

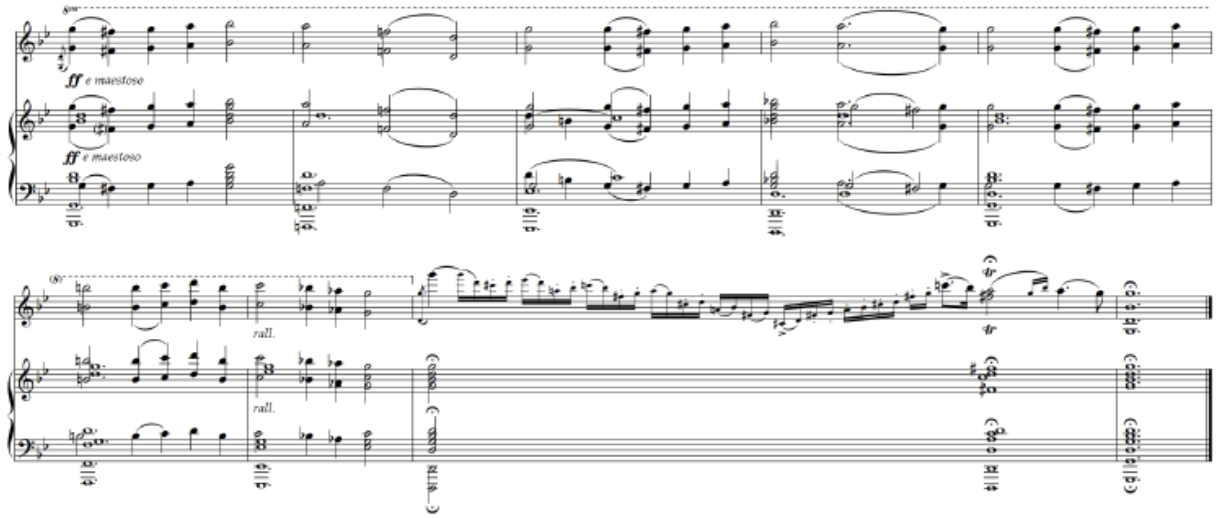
[52] Tomaso A. Vitali, "Ciaccona für Violine mit beziffertem Baß," *Die Hohe Schule des Violinspiels*, ed. Ferdinand David, Leipzig: Breitkopf & Härtel, 1867. Accessed February 15, 2020. https://imslp.simssa.ca/files/imglnks/usimg/b/bb/IMSLP10306-Vitali_Chaconne_in_g_for_Violin_and_Piano.pdf.

[53] Vitali, "Chaconne in G Moll für Violine mit beziffertem Bass," 2. https://imslp.simssa.ca/files/imglnks/usimg/7/79/IMSLP424188-PMLP57860-VitaliCharlier_Chaconne_Piano.pdf.

Example 3.17: Vitali, *Ciaccona*, David Edition, mm. 222-230[54]



Example 3.18: Vitali, Ciaccona, Léopold Charlier Edition, mm. 195-203[55]



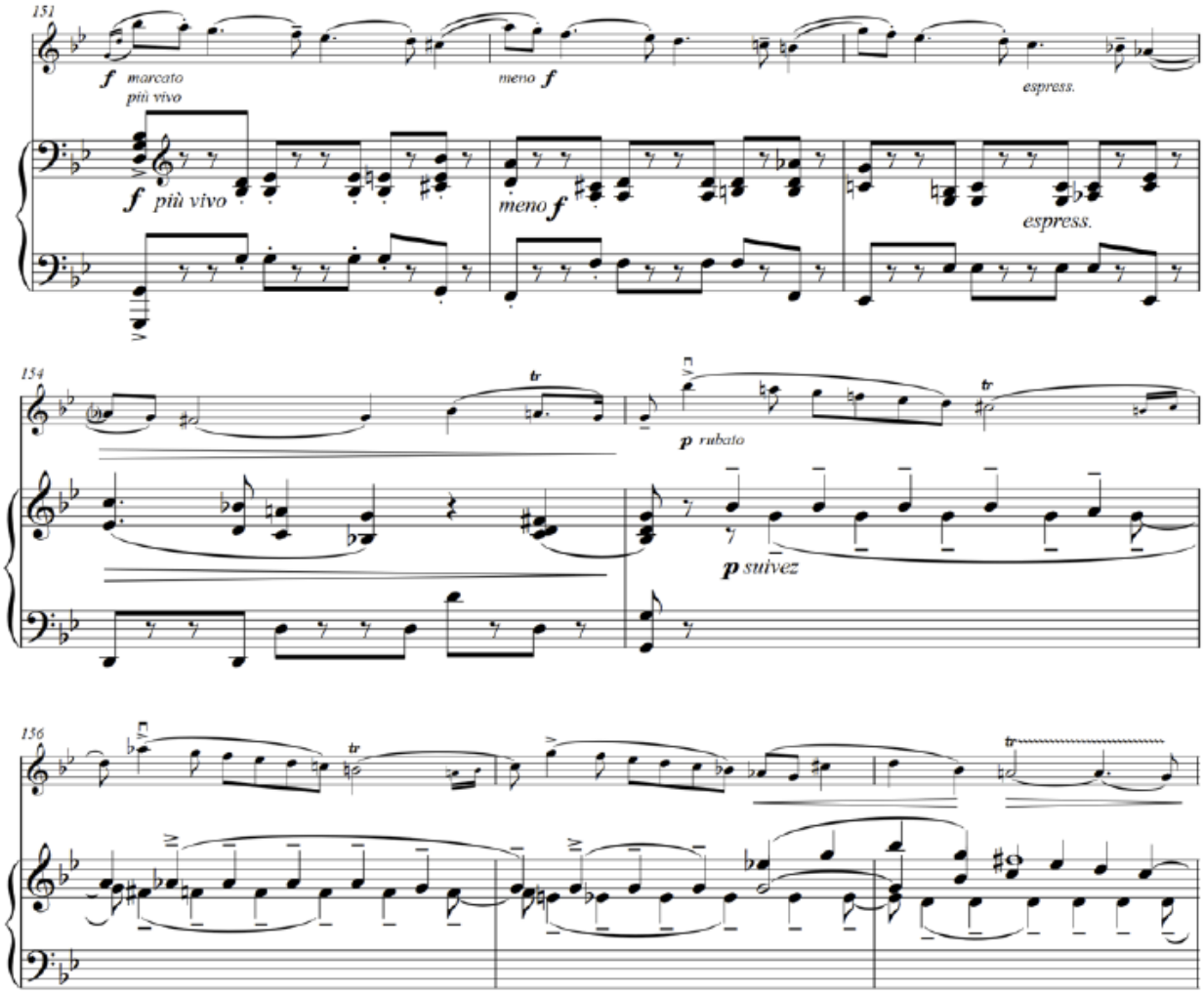
In David's and Charlier's editions, variations 53-56 were excluded. To replace this cut both editors inserted and ended the *Ciaccona* by writing their own variations of the theme. Not only are these new variations notated in double-stops, but also ornamented with virtuosic passages in order to end the *Ciaccona* in triumph (Ex. 3.17 to 3.19). This is completely contradictory to the mellow and intimate ending written by the composer. In addition, Charlier also removed variations 24, 29-31, 39, and 41-42. David's edition of the *Ciaccona* has two hundred thirty measures, Charlier's edition has two hundred and three measures, while the manuscript copy contains two hundred

[54] Vitali, "Ciaccona für Violine mit beziffertem Baß," 15. https://imslp.simssa.ca/files/imglnks/usimg/b/bb/IMSLP10306-Vitali_Chaconne_in_g_for_Violin_and_Piano.pdf.

[55] Vitali, "Chaconne in G Moll für Violine mit beziffertem Bass," 18. https://imslp.simssa.ca/files/imglnks/usimg/7/79/IMSLP424188-PMLP57860-VitaliCharlier_Chaconne_Piano.pdf.

thirty-eight measures. Charlier wrote variation 40 twice, yet one is distinct from the other (Ex. 3.19). Moreover, he changed the order of some variations by placing variations 22 and 23 before variations 20 and 21.

Example 3.19: Vitali, *Ciaccona*, Léopold Charlier Edition, mm. 151-158[56]

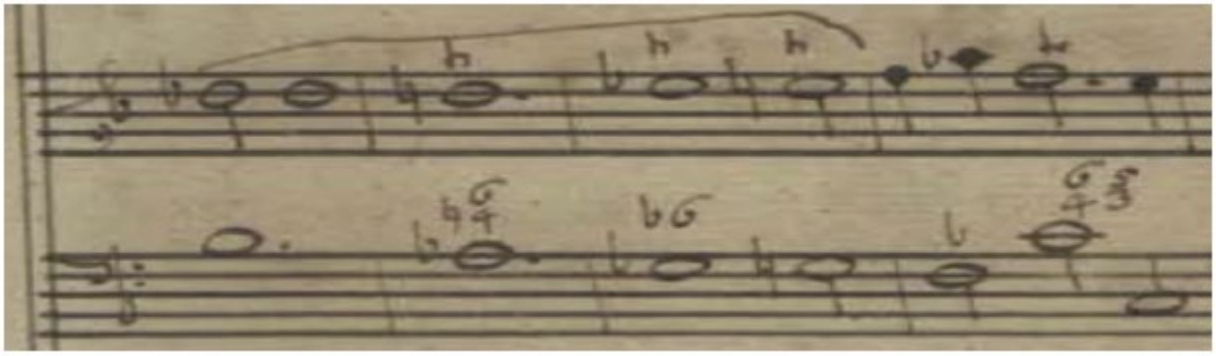


The two later editions are also different from each other by the way of realizing the figured bass. From the beginning to variation 7, the piano parts of David's and Charlier's editions are mostly similar. However, starting from variation 8, Charlier deviated his accompaniment from

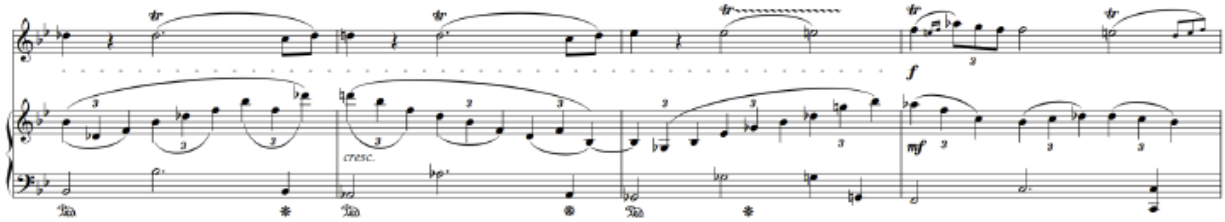
[56] Vitali, "Chaconne in G Moll für Violine mit beziffertem Bass," 12. https://imslp.simssa.ca/files/imglnks/usimg/7/79/IMSLP424188-PMLP57860-VitaliCharlier_Chaconne_Piano.pdf.

David's. In variation 12, Charlier wrote arpeggios in the right-hand, instead of sustaining the chords as how David had it for both hands of the piano part (Ex. 3.20 to 3.22). In general, David stayed closer to the composer's ideas and Charlier rewrote and added more audacious and daring passages in his arrangement.

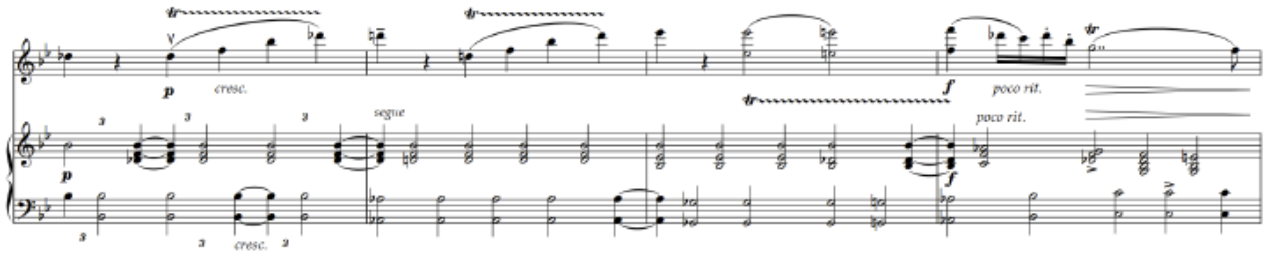
Example 3.20: Vitali, *Ciaccona*, Manuscript copy, mm. 49-52[57]



Example 3.21: Vitali, *Ciaccona*, David Edition, mm. 49-52[58]



Example 3.22: Vitali, *Ciaccona*, Léopold Charlier, mm. 57-60[59]



[57] Vitali, "Ciaccona," 2. https://digital.slub-dresden.de/werkansicht/dlf/2717/1/.

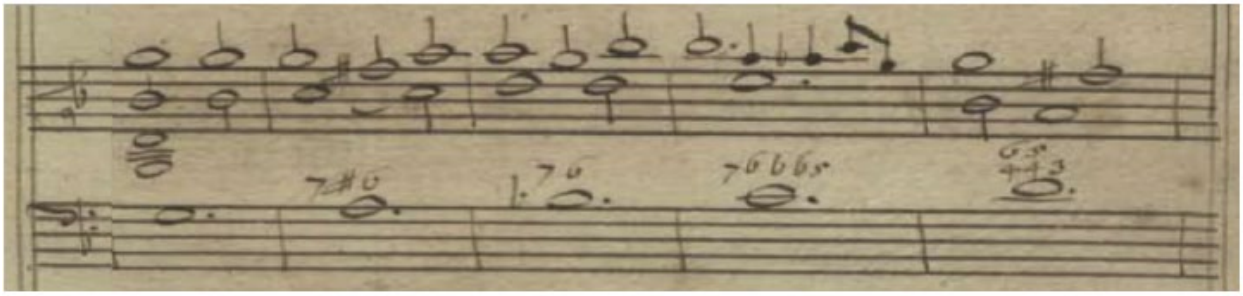
[58] Vitali, "Ciaccona für Violine mit beziffertem Baß," 4. https://imslp.simssa.ca/files/imglnks/usimg/b/bb/IMSLP10306-Vitali_Chaconne_in_g_for_Violin_and_Piano.pdf.

[59] Vitali, "Chaconne in G Moll für Violine mit beziffertem Bass," 4. https://imslp.simssa.ca/files/imglnks/usimg/7/79/IMSLP424188-PMLP57860-VitaliCharlier_Chaconne_Piano.pdf.

David and Charlier kept the treble clef throughout the piece, while Grundig employed French violin clef in three different places in the *Ciaccona*. In variations 35 and 36 (mm. 150-157 in manuscript and David's edition, mm. 135 in Charlier's edition), the two arrangers retained B-flat and E-flat instead of changing the key signature to six sharps. Both editors provided additional accidentals in the violin part in order to preserve the original melody without changing the key signature. If David inserted a few expression and tempo markings in his edition, Charlier added an extensive number of editorial remarks throughout the piece.

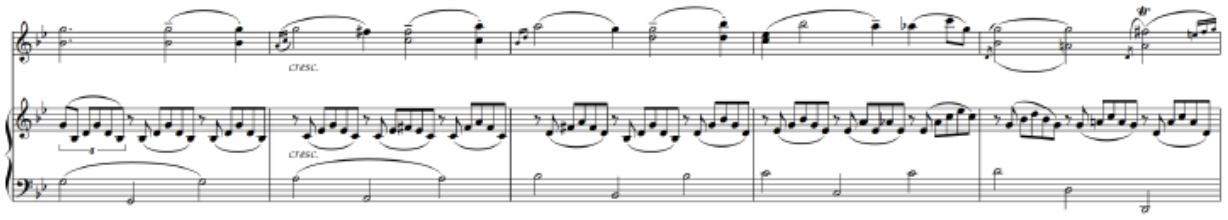
The errors in the figures and accidentals in the basso continuo line, which appear in the manuscript copy, were fixed in David's and Charlier's editions. However, in some measures they change some specific notes and interpret the harmony differently. For example, in the second measure of variation 16 (m. 66 in the manuscript and David's edition, m. 74 in Charlier's), the two arrangers replace A-flat with A-natural on the violin part. In the last measure of variation 12 (m. 52 in the manuscript and David's edition, or m. 60 in Charlier's version), the F on the second beat in the manuscript is kept in David's edition; however, it is replaced by a G in Charlier's score (Ex. 3.19 to 3.21). Since Charlier cut variations 29-31, he had to adjust the cadence at the end of variation 28 so that it modulated smoothly from G minor to E-flat major key of the following variation (Ex. 3.23 to 3.25).

Example 3.23: Vitali, *Ciaccona*, Manuscript copy, mm. 114-118[60]

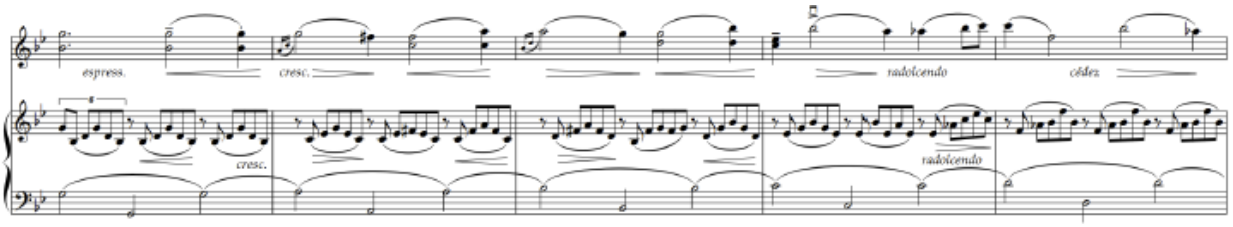


[60] Vitali, "Ciaccona," 4. https://digital.slub-dresden.de/werkansicht/dlf/2717/1/.

Example 3.24: Vitali, *Ciaccona*, David edition, mm. 114-118[61]



Example 3.25: Vitali, *Ciaccona*, Léopold Charlier, mm. 118-122[62]

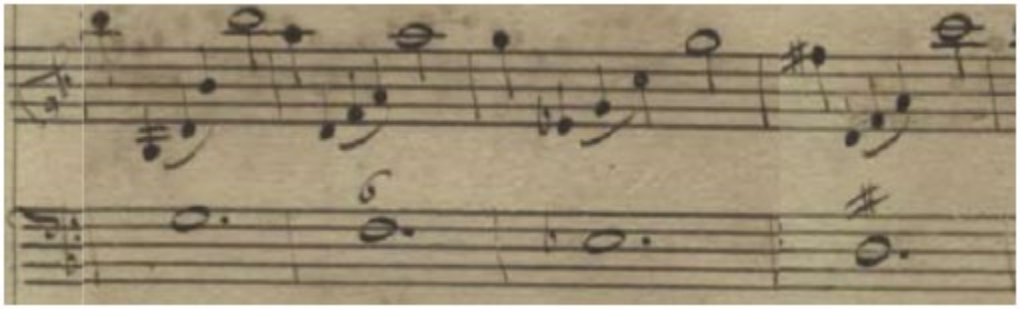


The practice of improvising and adding ornaments is common in Baroque music, especially when a theme or a melody is being repeated. It allows musicians to display their creativity and virtuosity. As the editors of the *Ciaccona*, David and Charlier demonstrated their fantasy and personal taste in music; however, they have failed to properly acknowledge the historically verifiable contents of the manuscript copy. As a result, they completely rewrote the melody in a number of variations without distinguishing the editorial arrangements and the original texts. To give an example, I would like to illustrate variations 43 in Charlier's edition (Ex. 3.26 and 3.27) and variation 51 in David's edition (Ex. 3.28 and 3.29). One can still recognize the structure of the melodies and harmonies in these variations when they are placed next to each other. However, the indications of up bow on the down beat, the *sforzando* on the weak beat, the *ricochet* technique, and the accent in the keyboard part are proofs of the romanticized practice that started from the mid-nineteenth century.

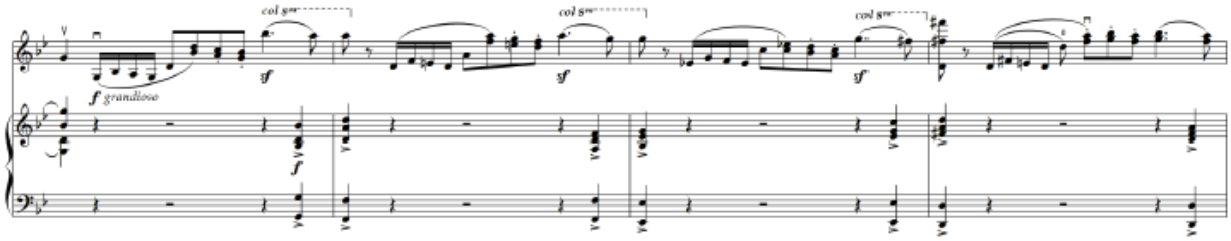
[61] Vitali, "Ciaccona für Violine mit beziffertem Baß," 8-9.
https://imslp.simssa.ca/files/imglnks/usimg/b/bb/IMSLP10306-Vitali_Chaconne_in_g_for_Violin_and_Piano.pdf.

[62] Vitali, "Chaconne in G Moll für Violine mit beziffertem Bass," 9.
https://imslp.simssa.ca/files/imglnks/usimg/7/79/IMSLP424188-PMLP57860-VitaliCharlier_Chaconne_Piano.pdf.

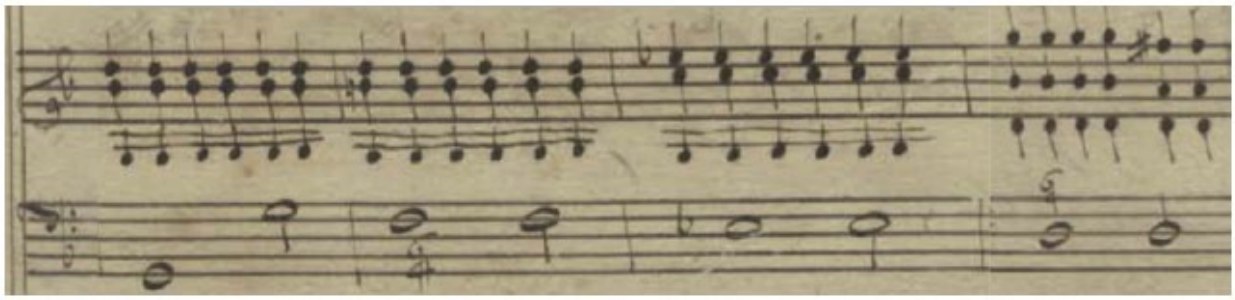
Example 3.26: Vitali, *Ciaccona*, Manuscript copy, mm. 182-185[63]



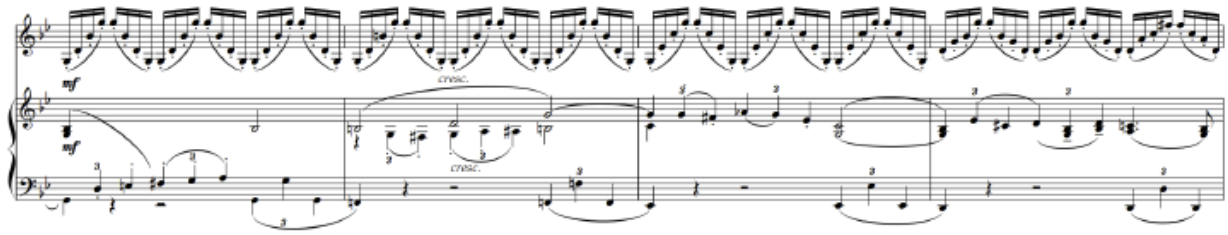
Example 3.27: Vitali, *Ciaccona*, Léopold Charlier Edition, mm. 159-162[64]



Example 3.28: Vitali, *Ciaccona*, Manuscript copy, mm. 214-217[65]



Example 3.29: Vitali, *Ciaccona*, David Edition mm. 214-217[66]



[63] Vitali, "Ciaccona," 5. https://digital.slub-dresden.de/werkansicht/dlf/2717/1.

[64] Tomaso A. Vitali, "Chaconne in G Moll für Violine mit beziffertem Bass," 12. https://imslp.simssa.ca/files/imglnks/usimg/7/79/IMSLP424188-PMLP57860-VitaliCharlier_Chaconne_Piano.pdf.

[65] Tomaso A. Vitali, "Ciaccona," 6. https://digital.slub-dresden.de/werkansicht/dlf/2717/1/.

[66] Tomaso A. Vitali, "Ciaccona für Violine mit beziffertem Baß," 15. https://imslp.simssa.ca/files/imglnks/usimg/b/bb/IMSLP10306-Vitali_Chaconne_in_g_for_Violin_and_Piano.pdf.

The technical difficulties in these editions are much more demanding, and some might even think that David and Charlier have enhanced the *Ciaccona*. However, the performers need to keep in mind the period in which the piece was composed and to take Baroque instruments into consideration so that they can become aware of how these techniques and arrangements might or might not be applicable on the instruments for which the *Ciaccona* was written. Performers who choose to use facsimiles have the advantages of making her own ornaments, figured-bass realization, dynamics nuances which were not always indicated by the composers. Nevertheless, the facsimiles or first edition of Baroque pieces might have some errors or inaccuracy of slurs or figures in the bass, in which case she needs to consult with modern scholarly editions and use her own intuition to make sound decisions. It is extremely important that every musician embarks upon the mission of studying the customs and stylistic context to which the work belongs. Moreover, she needs to be mindful when it comes to choosing the editions, especially for early music, since her performance will partially shape the perception that the audience has on a piece of music.

CHAPTER 4

SURVEY OF HISTORICAL DEVELOPMENT OF THE VIOLIN AND ITS BOW

4.1 The Evolution of The Violin from the Eighteenth Century to the Nineteenth Century

A four-string instrument, the violin has gone through a substantial transformation over the last three centuries in order to accommodate the creativity and artistry of various musicians and composers. The interconnection between instrument makers, musicians and composers was the stimulation that brought about the evolution of violin making in terms of proportion and construction. Luthiers were urged to build instruments that enable performers and composers to attain higher level of expression and virtuosity. In return, the standard of instrumental making was more refined and schools for violin makers came into being as the demand for the instruments grew. Antonio Stradivari (1644?-1737) and Joseph Guarneri "del Gesu" (1698-1744) were considered as two of the greatest instrument makers in Cremona. Their violins are among the most sought-after instruments today because of their superior and sublime quality. However, it was not until the nineteenth century that Stradivari's and Guarneri's violins attained universal acclaim when a powerful and rich sound was preferred as it allowed artists to play for larger audiences and in bigger halls.[67] It is surprising to learn that violins by Jacob Stainer (1617-1683) were auctioned at higher prices in Europe than those made by Stradivari or Amati in the nineteenth century due to the instruments' tone. Pietro Locatelli, Francesco Veracini, Johann Sebastian Bach and Leopold Mozart owned and played Stainer violins.[68]

The study of period violins based mainly on surviving instruments, written treatises, and iconography. However, these studies brought the authenticity of early violins made before and in

[67] William L. Monical, *Shapes of the Baroque: The Historical development of Bowed String Instruments* (New York: The American Federation of Violin & Bow Makes, Inc, 1989), 1.

[68] Ibid., 48.

the sixteenth century into questions, since the investigations showed that some parts of these instruments were previously replaced or heavily modified. The labels inside these violins were supposed to indicate the maker and the instruments' date; however, some of them might have been lost or forfeited. In section 5 ("Authenticity and surviving instruments") of *The New Grove Dictionary* article on the violin, Karel Moens mentioned that the prolonged notion that Andrea Amati made a number of instruments for King Charles IX of France in the sixteenth century was false. The examination of these surviving instruments shows many disparities. This led the scholars to the conclusion that they were from different makers or origins.[69] The development of the violins varied by region across Europe. The terms "Baroque violin" and "Classical violin were simply a "serviceable generalization".[70] Before going into detail of the history of violin making, it is important to know the fundamental parts of this instrument besides its bow. Figures 4.1 and 4.2 are images of a modern violin.

The crucial parts of a Baroque violin are different from those of a modern instrument in regard to the structural design. By the eighteenth century, the need for constant shifts in the repertoire compelled violin makers to create thinner necks. For the same reason, the surface between the fingerboard and the neck was made to be more parallel.[71] If a Baroque violin had its neck attached to the instrument's body by either nails or screws, the later method used mortised technique. This approach helps the necks of modern instruments stay unaffected by humidity, temperature, and strings tension. In addition, it also gives the violin makers the ability to adjust

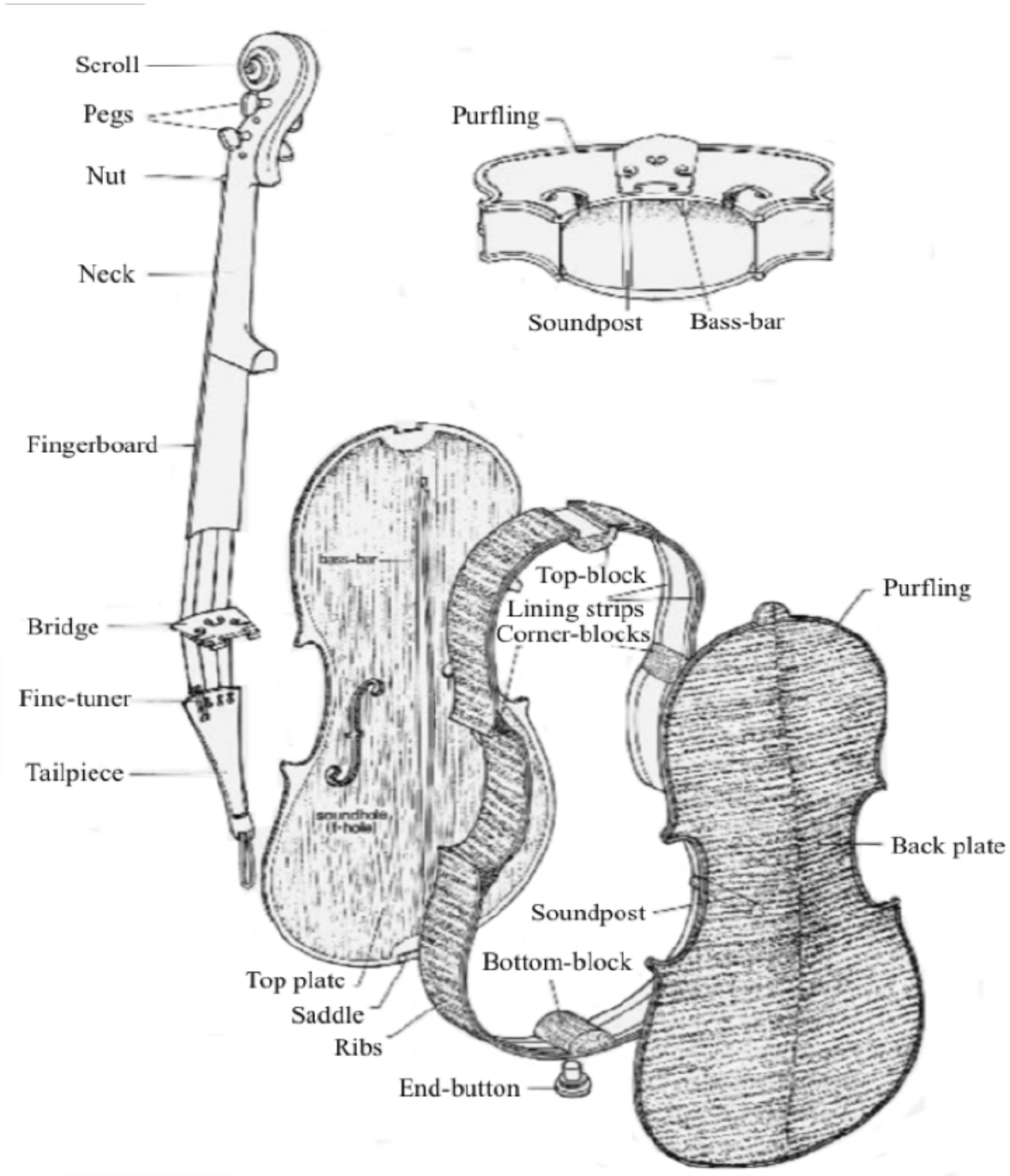
[69] David D. Boyden, et al., "Violin." *Grove Music Online*. *Oxford Music Online*. Oxford University Press. Accessed August 3, 2020. https://doi-org.libproxy.library.unt.edu/10.1093/gmo/9781561592630.article.41161.

[70] Boyden et al., "Violin.". https://doi-org.libproxy.library.unt.edu/10.1093/gmo/9781561592630.article.41161.

[71] Monical*, Shapes of the Baroque*, 4.

the necks before bringing them to the final position.[72] Since the attachment of period violins' necks is less accurate, the luthiers were obliged to correct this error by carving wedge shape fingerboards.

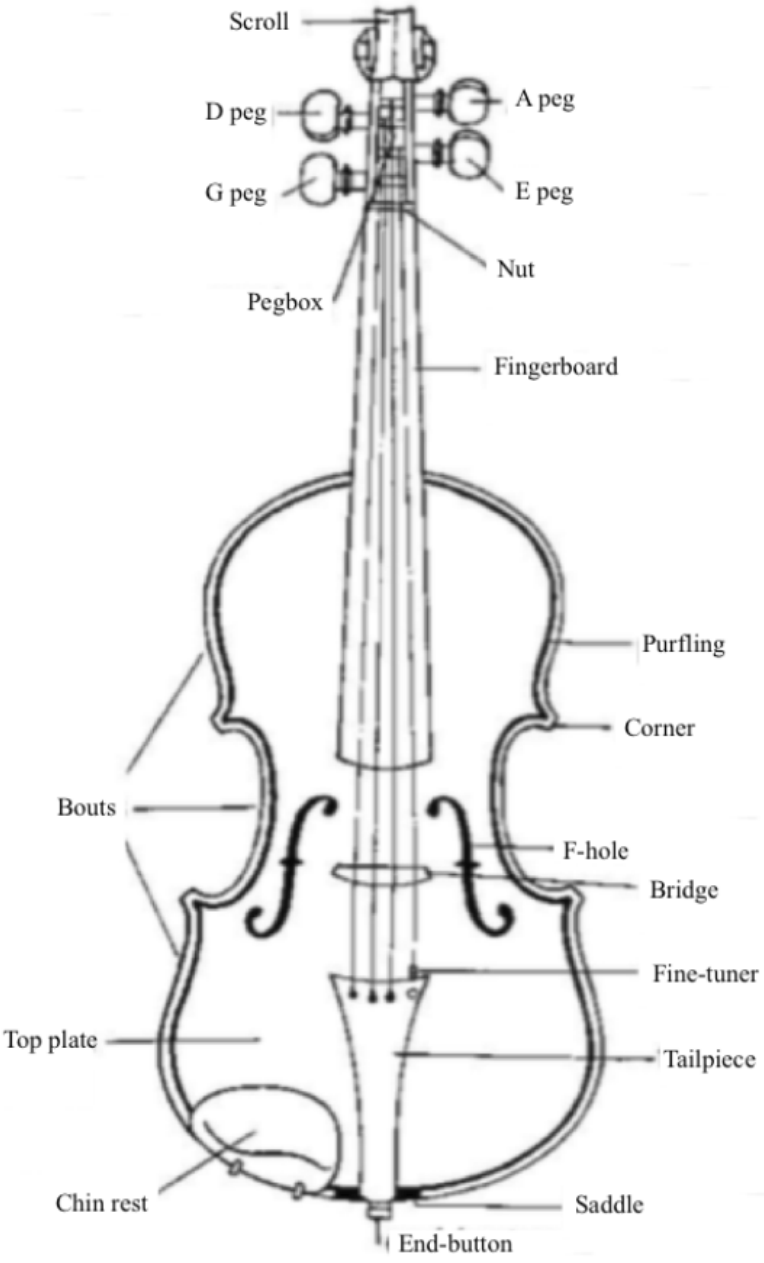
Figure 4.1: Parts of a modern violin[73]



[72] Monical, *Shapes of the Baroque*, 5.

[73] Boyden et al., "Violin." https://doi-org.libproxy.library.unt.edu/10.1093/gmo/9781561592630.article.41161.

Figure 4.2: Parts of a modern violin[74]



This would compensate for the inclination mis-placement of the neck and getting the fingerboard and its neck at the desired height to match the measurement of the bridge's height. On the other hand, the modern fingerboards have even edge thickness which facilitates shifting and the

[74] Boyden et al., "Violin.". https://doi-org.libproxy.library.unt.edu/10.1093/gmo/9781561592630.article.41161.

appearance of the instruments.[75] Both modern violins' necks and fingerboards are longer than their predecessors.[76] The length of the fingerboards is also another important factor that impacts the development of the left-hand technique. The extended fingerboards enable violinists to play in higher position with greater ease, because there is a surface underneath to support the pressure coming from the fingers.

Moving to the violin bridge, it is a small piece of wood that stands on the violin's top-plate. The strings are strung over the bridge toward the tailpiece. According to the treatise written in the late seventeenth century by James Talbot and the early eighteenth century manuscript by Sébastien de Brossard, the Baroque bridges had decorative cut, with an arch between the two feet of the bridge.[77] To match with the alignment of the early violins' necks, the bridges were made slightly lower; however, the theory that the early bridges were less curved is still a controversial matter.[78] Emil Telmányi (1892-1988), a Hungarian violinist and conductor, argued against the notion of the flatter Baroque bridges after he tried bridges of varied curvatures. He said, "the flat bridge interfered with the clarity of monochordic playing" and advised readers to use a bridge that is suitable for all kinds of music.[79]

Figure 4.3 shows bridges from the Amati school of violin making provided by Francois Joseph Fétis. The bridge on the top left is from the late sixteenth century. It probably was made by Antonio Amati. The one on the top right was created by Nicolò Amati in the seventeenth century.

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[75] Boyden et al., "Violin.". https://doi-org.libproxy.library.unt.edu/10.1093/gmo/9781561592630.article.41161, 8.

[76] Ibid.

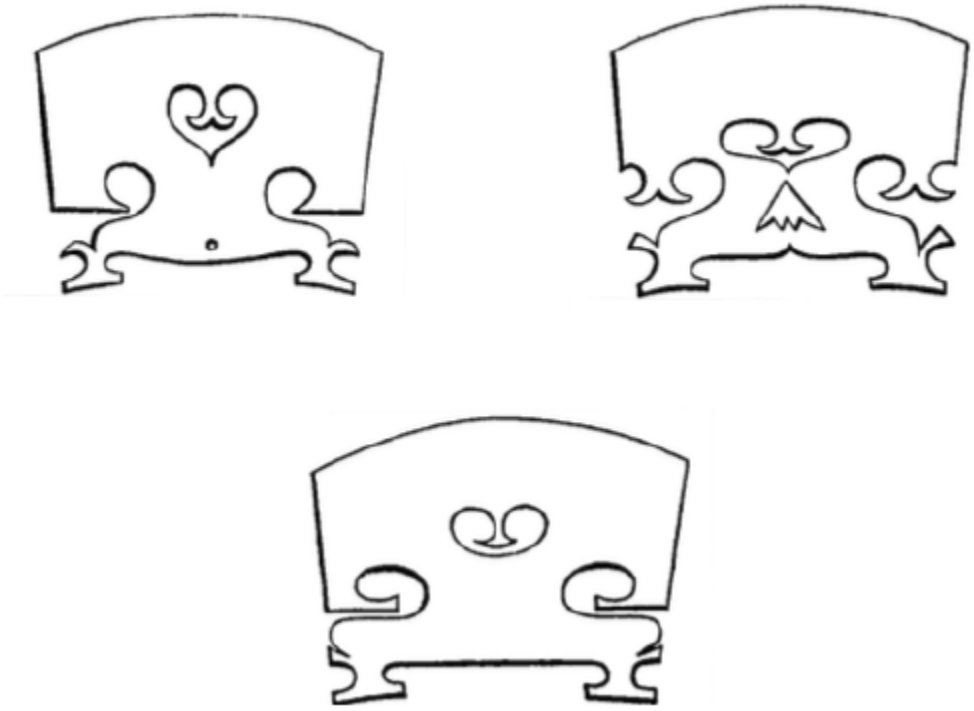
[77] David D. Boyden, Peter Cooke and Peter Walls. "Bridge." *Grove Music Online*. *Oxford Music Online*. Oxford University Press. Accessed August 15, 2020. https://doi-org.libproxy.library.unt.edu/10.1093/gmo/9781561592630.article.03976.

[78] Gerard A. Matte, "The History of Violin Bowing and Its Impact upon Performance: with Videotape Illustrations of Bowing Technique in Selected Musical Examples." (PhD diss., New York University, 1973), 34.

[79] Ibid., 37.

And the third bridge, which is similar to the model of the modern bridges was designed by Stradivari around the early eighteenth century.[80]

Figure 4.3: Bridges from the Amati school of violin making[81]



When one pulls the bow on the strings, the bridge and the soundpost act as the transmitters of the strings' vibrations to the instrument's belly. The soundpost stands vertically between the violin's top and back-plates, and on the right side of the bridge's foot (the E string side). The bass-bar, on the other hand, is glued on the left side of the bridge's foot and also undersurface of the belly. The soundpost and the bass-bars give the needed support for the interior structure of the violins.[82] The positions of these components play a significant role in producing the best possible sound for each instrument. The treatise written in 1786 by a Bolognese violin maker, Giovanni

[80] François Joseph Fétis, Notice of Anthony Stradivari the Celebrated Violin Maker, Known by the Name Stradivarius, Trans. John Bishop (London: W. Reeves, 1846), 90-91.

[81] Francois J. Fétis, *Notice of Anthony Stradivari the Celebrated Violin Maker, Known by the Name Stradivarius*. Trans. John Bishop (London: W. Reeves, 1864), 90-91.

[82] Boyden et al., "Violin." https://doi-org.libproxy.library.unt.edu/10.1093/gmo/9781561592630.article.41161.

Antonio Marchi, contains the measurement of the soundpost that has similar size to the modern standard (6.5 mm) and its diameter that is just small enough to pass through the sound hole. Even though, there are variations of measurement for different parts of the Baroque violins, a general conclusion can be made that early instruments have thinner sound post and shorter and lighter bass-bar.[83]

One of the very crucial parts of the violin is its strings, since they are the generators of sound. Not only do they affect the tone's colors of the instruments, but also the intonation and the tuning. Strings which were made of pure gut, usually from the sheep's or goats' intestines, were commonly used for the string family, lutes and viols up to the late seventeenth century. The higher pitch would have thinner strings, while more strips of guts required for strings with lower pitches.[84] The four strings of a violin are fastened into the upper end of the tailpiece, strung over the bridge, and secured by the pegs. By turning the pegs, the strings would be tuned to their exact pitches of *g*, *d′*, *a′* and *e″*. Today, the instrument makers replace the tailguts by nylons or wires to anchor the tailpiece.[85]

In the mid-seventeenth century, gut strings wound with either silver or copper were invented in Bologna, Italy. By the early eighteenth century, numerous string instruments were found using this type of strings since they allow greater pressures and tensions, in addition to more stable tuning. John Playford in England promoted this invention as early as 1664 and he proclaimed that these strings make the instruments sound louder and resonate better, especially in lower register in comparison to plain gut strings.[86] The thickness of the violin strings was later

[83] Boyden et al., "Violin." https://doi-org.libproxy.library.unt.edu/10.1093/gmo/9781561592630.article.41161.

[84] Monical*, Shapes of the Baroque*, 1.

[85] Boyden et al., "Violin.". https://doi-org.libproxy.library.unt.edu/10.1093/gmo/9781561592630.article.41161.

[86] Ibid.

standardized by Louis Spohr in the nineteenth century.[87]

The chinrests today have various shapes and sizes, and could be built from different types of wood. They can be placed either on the left side or directly over the tailpiece depending on the personal preference of each player. Its purposes are to help stabilize the instrument on one's shoulder and grant the left-hand much more flexibility to shift up and down on the fingerboards. Another component that assists players to hold the violin more comfortably and to keep it on the shoulder-level is the shoulder rest. It was first suggested by Pierre Baillot in 1834 to have "a thick handkerchief or a kind of cushion" to achieve proper posture and to gain comfort while playing the instrument.[88] Before all these inventions, the violin players held the instrument against their chests or had it lean on the shoulders.[89] The shoulder rests can be made out of different materials from woods to pads that attached to a hard plastic or metal frame. The feet of shoulder rests must be covered with rubbers so that they do not leaves scratches on the ribs of the instruments. This accessory exists in different sizes and is still commonly used among string players.

4.2 The Evolution of The Violin Bow from the Eighteen Century to Tourte Bow

Unlike the period violins that usually have labels glued inside the instruments that indicate the maker, the date and the city from which the instrument came; early bow making rarely followed this practice. As David Boyden suggested:

> If bow makers before 1750 … remained anonymous, it was not from a sense of false modesty, but simply because they considered the bow an indispensable part of the violin, just as much as the pegs, finger board, or tailpiece; and the bow was made to fit the instrument in the same manners. The notion that Stradivari would have tolerated a clumsy bow is as preposterous as the idea that he would have tolerated a clumsy violin.[90]

[87] Matte, "The History of Violin Bowing and its Impact upon Performance." 40.

[88] Boyden et al., "Violin.". https://doi-org.libproxy.library.unt.edu/10.1093/gmo/9781561592630.article.41161.

[89] Ibid.

[90] Pat B. Curry, "The François Tourte Violin Bow: Its Development and Its Effect on Selected Solo Violin Literature of the Late Eighteenth and Early Nineteenth Centuries." (PhD diss., Brigham Young University, 1968), 6.

In fact, the bow played an essential role in the physical development of the violin as it is the tool that creates sound, nuances and dynamics. In the *Bows for Musical Instruments*, Joseph Roda, an American violinist, brought up the hypothesis that instrumentalists might have approached bow makers to discuss the experiments on bow making and composers must have taken the capability and limitation of period bows into consideration when they composed for the violins.[91]

The evolution of bow making was a response to the ongoing technical advancement of violin playing. With the invention of François Tourte's bow that happened in the 1780s, performers and composers invented new techniques and articulations since this bow allowed them to diversify their expressions. Not only was François Tourte's innovation in bow making crucial to the instrumental development, it also influenced the musical literature that demands a more powerful, articulated, and cantabile playing style.[92]

There were different opinions on the physical state of period bows, and how they affected performances.[93] In 1635, Marin Mersenne expressed his experience and perspectives on the instrument as followed:

> Now the beauties and graces that are practiced on it [the violin] are so great in number that it can be preferred to all other instruments, since the strokes of the bow are so delightful sometimes that one has a great discontent to hear the end.[94]

Paul Gelrud agreed with Mersenne and thought of the early violin bow as "a graceful wand and not a clumsy bludgeon"[95] in his doctoral thesis written in 1941. On the other hand, Rita Baker

[91] Matte, "The History of Violin Bowing and its Impact upon Performance." 7-8.

[92] David D. Boyden, *The History of Violin Playing from its Origin to 1761* (London: Oxford University Press, 1965), 312.

[93] Curry, "The François Tourte Violin Bow." 2-3.

[94] Ibid., 5.

[95] Ibid., 4.

published an article in American String Teacher in 1966 and argued that:

> Before the time of François Tourte's bow, all modern forms of staccato playing must have been impossible, and nuances of piano and forte extremely limited. A rawness, especially in the treble strings, and a monotony which to our ears would be intolerable, must have deformed the performance of the best of violinists. The violin under Tourte's bow became a different instrument.[96]

Musicologists have done more thorough research on François Tourte's contribution and accomplishment in bow making than they have investigated on the physical development of the pre-Tourte bows.[97] In *The Bow, Its History, Manufacture and Use* (1896) written by Henry Saint-George, the author acknowledged the inadequate historical descriptions of period bows. He said:

> I find it a matter for extreme regret that there should be such a large element of uncertainty in what I am able to bring forward of the earlier aspect of the bow… Proceeding to the seventeenth and eighteenth centuries I am further frustrated in my attempt to elucidate the obscure passages in the bow's history by a reversal of those conditions. I can now lay before my readers drawings and photographs of bows the accuracy of which I can guarantee, but placing them in perfect chronology is, unfortunately, little more than guess work.[98]

Figure 4.4 shows the bows made by Mersenne, Castrovillari, Bassani, Corelli, Tartini, Cramer and Viotti. This image was cited by Fétis and many other scholars such as Abel, Saint-George, Stiles, Boyden, Roda, etc. Saint George assented with the chronology of this illustration. However, after disclosing his experience on several ancient bows that were lent to him by Mr. A. Hill, the author pointed out several bows of much earlier date than the Viotti bow of 1790 that had the installation of the *cambre* with fine craftmanship.[99]

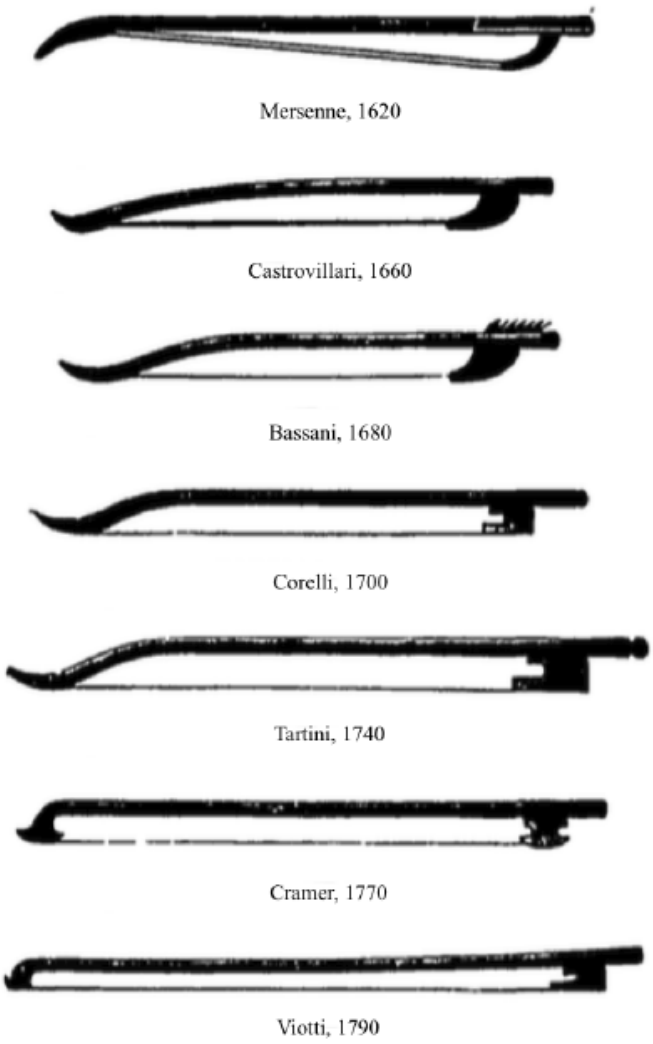
[96] Curry, "The François Tourte Violin Bow." 4.

[97] Ibid., 33.

[98] Ibid., 28.

[99] Ibid.

Figure 4.4: The chronology of Baroque bows[100]



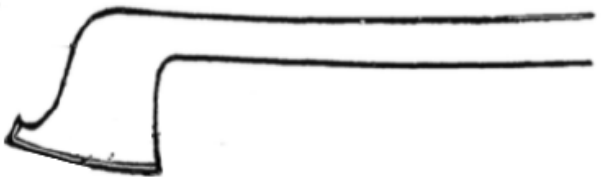
Before discussing the differences in measurements of pre-Tourte and Tourte bows, I would like to briefly summarize the main parts of a violin bow. The long wooden body of the bow is called the stick. The Baroque bow was designed with a convex curved shape, while the bow that is commonly used today has concave curve. The *cambre* refers to the inward curve of a stick. The head or tip of a bow is the uppermost part of the stick. If pre-Tourte bows (usually) had "pike" tip, the modern bow has hatchet head (Fig. 4.5), which was developed by Tourte.[101] The white horse-

[100] Curry, "The François Tourte Violin Bow." 25.

[101] Ibid., 10.

hair had been in used long before the creation of Tourte bow. However, the hair treatment and distribution on each bow are varied among different makers.[102]

Figure 4.5: The hatchet head of a modern bow [103]



The frog or so called the nut is the removable block of wood to which the hair is attached. It also helps to separate the hair from the stick. In some period bows, one may find the frog fitted to a cavity carved in the stick. With this "clip-in" type of frog, violinists can further adjust the hair tension by placing slips of leathers or papers to get the hair to their desired tension.[104] Another pre-Tourte type of frog is known as the *crémaillère*, which can be translated as hook or rack.[105] This was the crucial invention in the development of bow making which took place in the seventeenth century. It allows violinists to adjust the tension of the bow hair without putting additional materials between the hair and the removable frog. Stolba pointed out the Bassani bow with the installation of *crémaillère*, "a notched metal strip fastened to the stick above a movable frog to which was attached a band of metal that could be looped over any of the notches, thus regulating tension."[106] The screw frog was invented around 1740; however, it did not become popular right away. A great number of classical or transitional bows that emerged about 1760, were found with the clip-in frogs (Fig. 4.6). In order to spread the hair evenly in the ribbon shape, luthiers added

[102] Curry, "The François Tourte Violin Bow." 37.

[103] Joseph Roda, *Bows for Musical Instruments of the Violin Family* (Chicago: William Lewis and Son, 1959), 60.

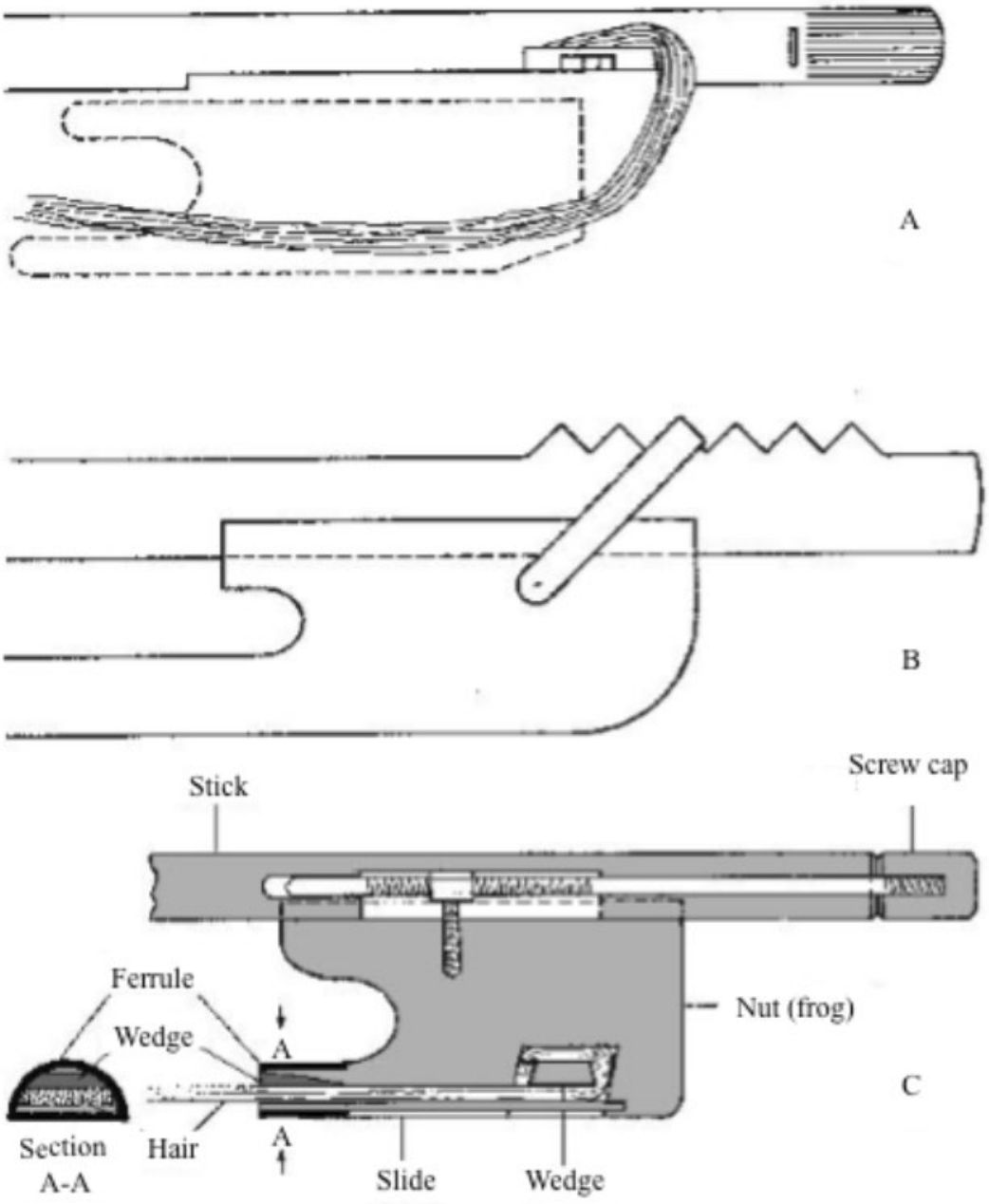
[104] Werner Bachmann et al., "Bow." *Grove Music Online*. *Oxford Music Online*. Oxford University Press. Accessed August 3, 2020. https://doi-org.libproxy.library.unt.edu/10.1093/gmo/9781561592630.article.03753.

[105] Curry, "The François Tourte Violin Bow." 10.

[106] Marie K. Stolba. *A History of the Violin Etude to about 1800* (Fort Hays, Kans.: Kansas State College, 1961), 32.

the ferrule attached at the end of the frog. Different sources credited Tourte to be the innovator of this technique; however, it might have appeared earlier.[107] Figures 4.7, 4.8 and 4.9 demonstrate the images of violin bow made by François Tourte.

Figure 4.6: Three methods of tightening the bow hair: (A) clip-in or slot notch frog; (B) *crémaillère*; (C) screw mechanism of the modern frog[108]



[107] Bachmann et al., "Bow." https://doi-org.libproxy.library.unt.edu/10.1093/gmo/9781561592630.article.03753.

[108] Ibid.

Figure 4.7: Tourte, Octagon, ebony silver mounted frog. Circa 1780.[109]

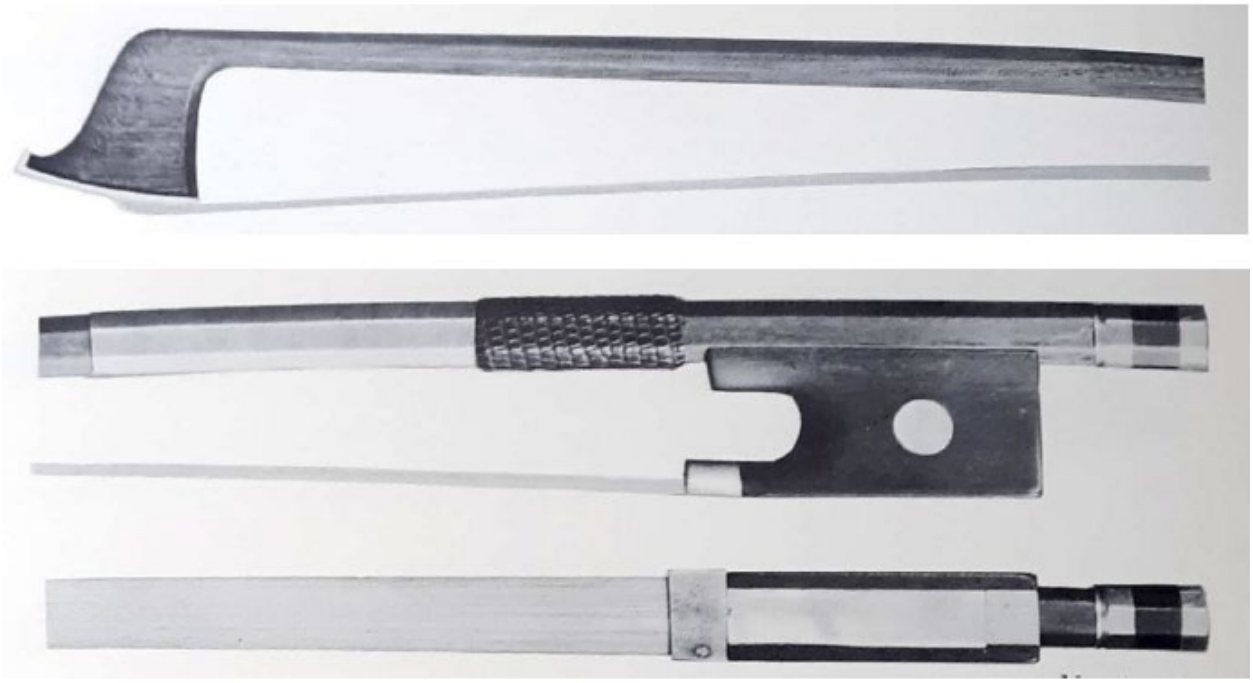
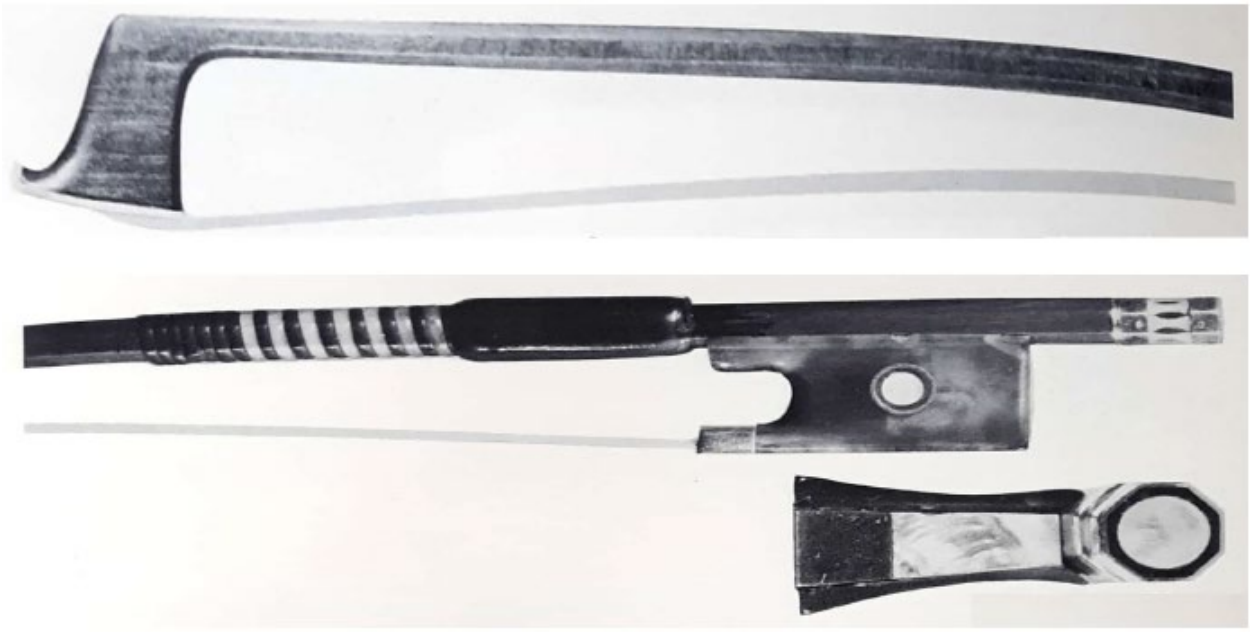


Figure 4.8: Tourte, Octagon, tortoise shell gold mounted frog, (last period)[110]



[109] Joseph Roda, *Bows for Musical Instruments of the Violin Family*, (Chicago: W. Lewis & Son, 1959), plate 33.

[110] Ibid., plate 35.

Figure 4.9: Tourte, Ex-Ysaye, Ebony, silver mounted frog[111] (Modern frog made by E. Lohberg to preserve original) Original frog. Tortoise shell-gold

There are different factors that influenced the shapes and designs of violin bows. Boyden believed that in the seventeenth century the national style of music was one of the accountable elements that led to the variety of lengths, weights, shapes of the early bows:

> the relatively straight bow stick for French dance music, the straight (or slightly outward curve) and longer bow of the sonata player in Italy, and, among the Germans, bows of varying lengths with more pronounced convex curves, per haps related to their penchant for multiple stops.[112]

There were claims reported that at the request made by Tartini, luthiers developed longer violin bows, between 69-72 cm in total length and weighing between 45 to 56 grams. Many of the eighteen century "long bows" or so called "Tartini bows" were found with low pike or swan-bill head, and the convex shape at the upper end of the stick. The short and long violin bows were used

[111] Roda, *Bows for Musical Instruments of the Violin Family*, plate 37.

[112] Curry, "The François Tourte Violin Bow." 30.

simultaneously in the eighteenth century. An observation made by Benjamin Tate in 1741 indicated that P. A. Locatelli (1695-1764), a violin virtuoso and composer, preferred playing with short bows for its ease of handing and crisp articulation.[113] The long bows also overlapped with the classical or transitional bows, and were employed up to the end of eighteenth century. The classical bows had "hatchet" or "battle-axe" heads. This type of bow has the stick bent slightly inward, which accommodates the increased distance between the stick and the hair since the head of the bow is raised higher. Pernambuco and ironwood gradually replaced snakewood as the preferable materials for the sticks. Ironwood is less rigid, and the pernambuco is lighter. These qualities adapt better to the inward *cambre* of the stick.[114]

In Fétis's opinion, neither the weight nor the length of violin bows was standardized before 1775.[115] A late seventeenth century violin bow has a measurement of 58 cm in total length, and another bow of later date is over 64 cm long (Powerhouse Museum, Museum of Applied Arts and Sciences, Sydney, Australia). Hawkins discussed the "sonata" bow dated around the 1720 that has the total length of 24 inches (61 cm) in his General History of 1776.[116] The studies by Seagraves mentioned about a bow presumably made by Stradivarius that has a *cambre* of 9/16 inches in 25-5/8 inches. While another violin bow by Thomas Smith from around 1760 has *cambre* of 1/2 inch in 27-1/2 inches.[117]

Tourte fixed the length of the violin bow's stick at 29.134 to 29.528 inches or 74-75 centimeters (including the screw).[118] However, no account indicates that he was the first to made

[113] Bachmann et al., "Bow." https://doi-org.libproxy.library.unt.edu/10.1093/gmo/9781561592630.article.03753.

[114] Ibid.

[115] Curry, "The François Tourte Violin Bow." 33.

[116] Bachmann et al., "Bow." https://doi-org.libproxy.library.unt.edu/10.1093/gmo/9781561592630.article.03753.

[117] Curry, "The François Tourte Violin Bow." 31.

[118] Ibid., 33.

violin bow of that length, since there were bow sticks of the same length, shorter and longer existed between 1750-1785.[119] Tourte also resolved the distance between the stick and the bow hair by the sizes of the head and nut. There were different kinds of wood that can be used to make violin bows; however, Tourte preferred the Pernambuco wood from Brazil, because it gives the best quality of elasticity, lightness and firmness for the stick.[120] Tourte widened the band of horse hair to 1 cm, which consisted of 150 to 200 hairs per bow.[121]

Many scholars have expressed their opinions on François Tourte's accomplishment in the art of bow making.

Apel:

> The most important characteristics of his [Tourte's] bow are the long, tapering and slightly inward curving stick, the use of metal or ivory plates for the tip, Pernambuco wood for the stick, the exact measurements for perfect balance, probably also the metal ferrule of the frog through which the hair passes evenly spread (this latter invention is also credited to Tourte's contemporary, John Dodd.)[122]

Abele**:**

> His [Tourte's] bows had higher bend, therefore a heavier head, than those of his predecessors, he in creased in a marked degree the weight of the lower end of the bow, so that the point of greatest weight was brought closer to the hand, and the essential balance preserved. With this object he freely loaded the tip and the head with metal ornaments, in order to increase their weight.[123]

Boyden:

> What did Tourte actually do? Apart from the perfections of his craftsmanship, which cannot be explained, he standardized the total length of the violin bow at approximately twenty-nine and a half inches (twenty- five and a half of playing hair) … The concave curve (*cambre*) of the bow stick became the basic design in combination with a hatchet head of great beauty and delicacy. Tourte achieved the *cambre*. not by cutting to this curve

[119] Curry, "The François Tourte Violin Bow." 37.

[120] Ibid., 34-35.

[121] Bachmann et al., "Bow." https://doi-org.libproxy.library.unt.edu/10.1093/gmo/9781561592630.article.03753.

[122] Willi Apel, *Harvard Dictionary of Music.* (Cambridge, MA: Harvard University Press, 1946), 93.

[123] Curry, "The François Tourte Violin Bow." 35.

> (as others did), but by a laborious process of heating the straight bow stick and bending to the desired camber. Tourte also fixed on Pernambuco wood as the ideal material for combined strength and elasticity, and the bow tapered gradually toward the point in a way that pleased the eye, the player, and even the mathematician.
>
> The new design of the hatchet bow head, being higher more massive, and (consequently) heavier than the earlier pike's head model, disturbed the balance of the bow. To restore it Tourte loaded the nut with metal inlays. Even so, the balance of the Tourte bow is further up to ward the point (nineteen to twenty centimeters from the frog) than that of the typical "old" bow with its light head. Tourte also widened the ribbon of hair, and to make it lie perfectly and uniformly flat while playing, he fixed the hair at the frog with a ferrule.[124]

Bows made by François Tourte were so incredibly efficient and highly praised that they became the model during his life time until today. He was and still is widely hailed as the "Stradivari of the bow".[125] Attempts were made to improve violin bows; however, Tourte's design remained superior. A minor addition to Tourte bows was the underslide that is used to protect and strengthen the edges of the frog, since Tourte left this area uncovered. This innovation was attributed to François Lupot (1774–1837).[126]

4.3 Influence of Physical Properties of the Violin and Its Bow upon the Interpretation of Vitali's *Ciaccona*

The alterations between a Baroque and a modern violin were not only the catalysts that influenced the development of violin techniques, but also affects the interpretation one has on any given piece of music. Playing the *Ciaccona* attributed to Tomaso Antonio Vitali on period versus modern violins would certainly bring out different effects and impressions to audiences.

Built with shorter fingerboard, lighter bass-bar, and thinner sound post, Baroque violins were not made to withstand excessive tension that modern instruments could endure. After an extended period of time playing with extreme force, it could cause table cracks to slowly develop

[124] Curry, "The François Tourte Violin Bow.", 36.

[125] Ibid., 40.

[126] Bachmann et al., "Bow." https://doi-org.libproxy.library.unt.edu/10.1093/gmo/9781561592630.article.03753.

on the period instruments. If one chooses to play a romanticized arrangement of an early music composition on a period instrument, it is necessary to be aware of the restraints and challenges upon the instrument and the musician herself.

Baroque violins produce softer volume partly because of the lighter weight and limited strength of the sticks. Without the installation of ferrules, pre-Tourte bows have less hair coming into contact with the strings. This is another reason that leads to softer tone production produced by Baroque violins.[127] Moreover, period bows could not produce full tone at the first contact and at the tip, but more in the middle part of the stick. This explains for the natural *diminuendo-crescendo-diminuendo* as one travels from the frog to the tip of a Baroque bow. The physical properties of the bow also influence the way one plays chords. The modern practice with Tourte bow is to divide the four-part chords in two double stops, and the top voice of the chords should be played on the beat and sustained for the full written value. On the contrary, with pre-Tourte bows one (usually) arpeggiates the succession of chords, and plays the lowest notes or bottom double stops on the beat. As Quantz advised that "the lowest strings must not be sustained, neither in slow nor in quick tempo; they must be struck quickly one after the other."[128]

There are different modern opinions about the capability of period bows, especially when it comes to playing staccato. Gerald Hayes praised bows from the seventeenth and early eighteenth centuries for its ability to create "great crispness in staccato effect and in very rapid detached notes."[129] Taking a more critical perspective, Paul Geoffrey Gelrud remarked that while pre-Tourte bows produce a sweet tone, they do so at a softer volume. He explained:

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[127] Curry, "The François Tourte Violin Bow." 51.

[128] Johann J. Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen: On Playing the Flute*, trans. Edward R. Reilly. 2nd ed. (New York: Schirmer, 1975), 227.

[129] Curry, "The François Tourte Violin Bow." 47.

> There is insufficient weight of the bow to allow the more rapid notes to speak clearly and the shortness of the playing surface does not allow more bow to be used for each note, hence the necessity of slowing the motion of the bow and eventually the tempo of the piece.[130]

Seagrave also shared her experience on the period bow and said:

> The older bows produced a lighter, sweeter sound, and that the tone could be crushed easily by excessive pressure. A clean articulation is quite possible, although rapid staccato, particularly of the involuntary type, like sautillé and staccato volanté, is not very successful with pre-Tourte bow.[131]

Together with Tourte bows and a number of adjustments on the instruments, modern violins are capable of producing richer tone throughout the bow. This helps to conceal bow changes and compete with larger orchestra in concertos while performing in larger hall. One can demonstrate more variety of dynamics and articulations, especially accentuation on the upper half of the bow. Furthermore, she could sustain much longer phrase in a single bow stroke. The invention of metal wound strings also had direct impact on the sound production in terms of volume and nuances, since the new type of strings can bear greater tension and pressure, and attain high tolerance to humidity and temperature. Additionally, the longer fingerboards allow violinists to play on higher positions with greater ease. Meanwhile, gut strings have shorter life span and easily go out-of-tune when the condition of the surrounding environment changes. The shorter fingerboards on period instruments make it more difficult to play in the upper register because there is not enough support underneath the fingers when pressing down on the strings.

The changes in violins, the bows and the accessories that go with instruments prompted new techniques and playing styles. However, considering these alterations as an advancement is rather a subjective matter. David Boyden pointed out that "a modern bow has been invented to

[130] Curry, "The François Tourte Violin Bow." 47.

[131] Ibid., 48.

play the violin in a way completely foreign to the practice of the early 18th century."[132] Many musicians today express great interests in playing early music repertoire with historical performance practice and use instruments that are set up the way they would or might have been in that period.

[132] Richard R. Efrati, *Die Interpretation der Sonaten und Partiten für Violine solo und der Suiten für Violoncello solo: The interpretation of the sonatas and partitas for solo violin and the suites for solo cello* (Zürich: Freiburg, Br. Atlantis-Verl, 1979), 199.

CHAPTER 5

PERFORMANCE GUIDE OF VITALI'S *CIACCONA* ON THE PERIOD INSTRUMENT

Any instrumentalists who wish to perform a piece well need to understand the customs and traditions of the given era. In addition, the features and fitting of Baroque violins and bows are different from the modern instruments. Therefore, it is crucial that one understands the influence of the physical properties of the period instruments upon the playing techniques and performance practice when studying the early music repertoire. This chapter brings forth a performance guide for musicians who have played or will play Vitali's *Ciaccona* and those who are interested in learning about the impact of historical practice on the interpretation of the piece. Before going into detail about how to play this work, I discuss the set-up of how to hold a Baroque violin and its bow.

5.1 How to Hold the Baroque Violin and Bow

Leopold Mozart (1719-1787), a German composer, violinist and theorist, first published his violin method book titled *Versuch einer gründlichen Violinschule* in 1756. By the time of his death, this treatise had already been issued three times in Germany. Other editions were soon released afterward in Leipzig, Hamburg, Vienna, Mainz and Posen.[133] In the method book Mozart discussed the practice of violin playing of his own time; however, it is also a great source for those who study works from the not too distant past. The pedagogue mentioned two ways of holding the instrument in the treatise. He said:

> The first way of holding the violin has a rather pleasant and relaxed appearance. [Fig. 5.1] Here the violin is quite unconstrained; held chest-high, slanting, and in such fashion that the strokes of the bow are directed more upwards than horizontal. This position is undoubtedly natural and pleasant to the eyes of the onlookers but somewhat difficult and

[133] Richard R. Efrati, *Die Interpretation der Sonaten und Partiten für Violine solo und der Suiten für Violoncello solo: The interpretation of the sonatas and partitas for solo violin and the suites for solo cello* (Zürich: Freiburg, Br. Atlantis-Verl, 1979), 15.

inconvenient for the player, as during quick movements of the hand in the high position, the violin has no support and must therefore necessarily fall unless by long practice the advantage of being able to hold it between the thumb and index-finger has been acquired.

Figure 5.1: Frontispiece to L. Mozart's *Versuch einer gründlichen Violinschule*[134]

The second is a comfortable method. [Fig. 5.2] The violin is placed against the neck so that it lies somewhat in front of the shoulder and the side on which the E (thinnest) string lies comes under the chin, whereby the violin remains unmoved in its place even during the strongest movements of the ascending and descending hand. One must, however, watch the right arm of the pupil unremittingly; that the elbow, while drawing the bow, be not raised too high, but remains always somewhat near to the body. Observe the faulty position in the picture. It is easy enough to acquire the wrong habit, but not so easy to wean oneself from it.[135]

[134] Leopold Mozart, *Versuch einer gründlichen Violinschule: A Treatise on the Fundamental Principles of Violin Playing*, the frontispiece, opposite the Title-page.

[135] Ibid., 54-57.

Figure 5.2: L. Mozart's comfortable method[136]

Mozart clearly stated his preference for the way of holding a violin. However, every violinist who is new to period instruments, should try both ways and see what works best for them. Since the shape of our collar bones are slightly different from each other, one might need to make small adjustments in order to attain the most comfortable position.

[136] Leopold Mozart, *Versuch einer gründlichen Violinschule: A Treatise on the Fundamental Principles of Violin Playing*, 55.

Not only were there different ways to hold the violin, the bow grip or the way in which one holds the bow also varied. The diversity of violin bows' length, shape and the music itself greatly affect how instrumentalists hold their bows. David Boyden mentioned the following about the bow-hold in the late sixteenth century:

> Similarly, the manner of holding the bow was doubtless related to its musical function from the beginning of the violin: that is to say, the thumb-under-hair ("French") grip was probably preferred for short bows and dance music, and the thumb-between-hair-and-stick ("Italian") grip was used for longer bows and more "serious" music.[137]

The author also pointed out that by the end of the seventeenth-century the "French" grip was perhaps scarcely practiced in Italy, even though it was still in-used in France. Around 1725, the "French" grip slowly disappeared when the Italian sonatas attained a prominent place in the repertoire in France.[138]

The violin method book written by Leopold Mozart also includes the description of bow hold that is related to the "Italian" grip. He explained:

> The bow is taken in the right hand, at its lowest extremity, between the thumb and the middle joint of the index-finger, or even a little behind it. Observe the illustration [Fig. 5.3]. The little finger must lie at all times on the bow, and never be held freely away from the stick, for it contributes greatly to the control of the bow and therefore to the necessary strength and weakness, by means of pressing or relaxing. Both those who hold the bow with the first joint of the index-finger and those who lift up their little finger, will find that the above-described method is far more apt to produce an honest and virile tone from the violin if they are not too stubbornly attached to another method to try this one. The first, namely, the index-finger, must however not be stretched too far over the bow or too far from the others. One may, at times, hold the bow with the first or second joint of the index-finger, but the stretching out of the index-finger is at all times a serious error. For in that way the hand stiffens because the nerves are taut, and the bowing becomes labored and clumsy; yea, right awkward, as it must then be performed by the whole arm. This error is to be seen in the illustration. [Fig. 5.3][139]

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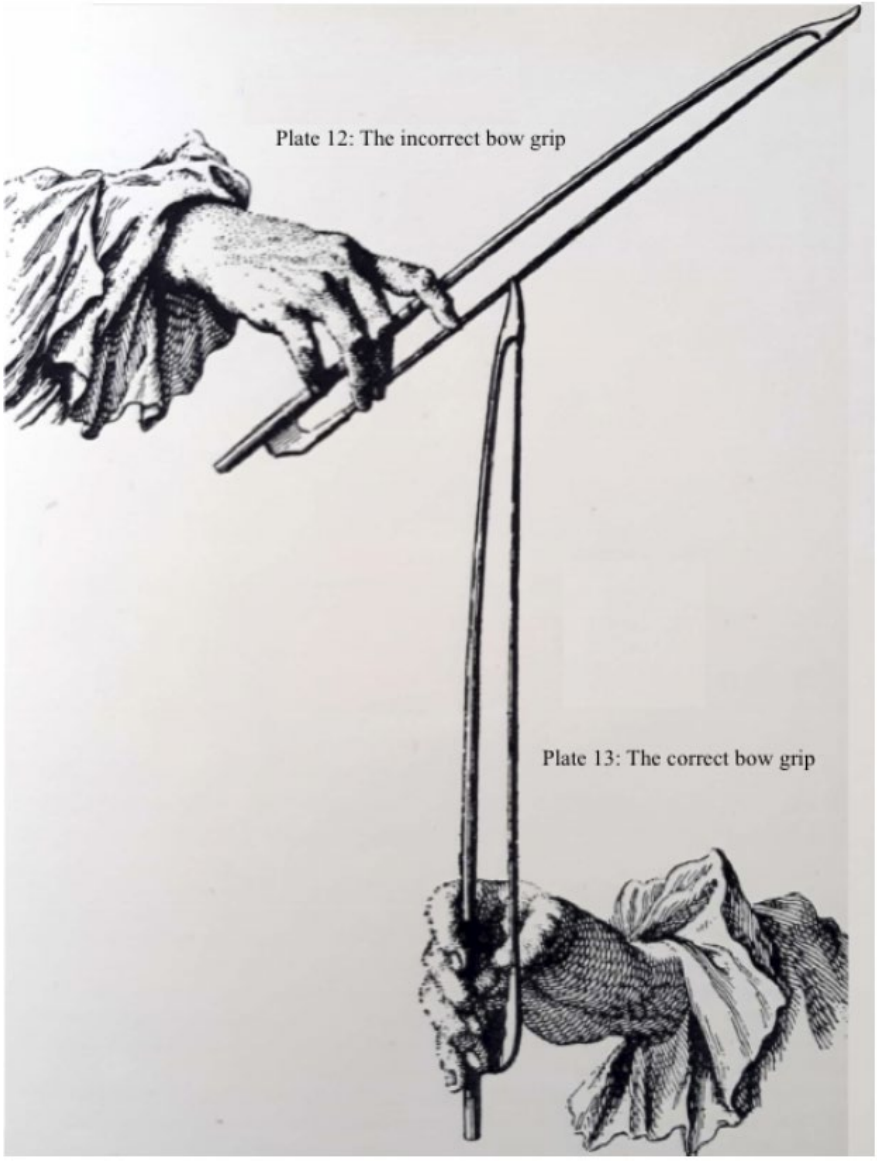
[137] David D. Boyden, *The History of Violin Playing from Its Origins to 1761* (London: Oxford University Press, 1965), 75.

[138] Boyden, *The History of Violin Playing from Its Origins to* 1761, 153.

[139] Leopold Mozart, *Versuch einer gründlichen Violinschule: A Treatise on the Fundamental Principles of Violin Playing*, 58.

Figure 5.3: L. Mozart's "Correct" and "Incorrect" bow grips (Plates 12 & 13)[140]



The Italian composer, theorist and violinist Francesco Geminiani (1687-1762) published *L'Art du Violon* in 1752 and in the frontispiece of this treatise he inserted an image of a violinist holding his violin with the "Italian" bow grip (Fig. 5.4). This proves that the "Italian" grip was still in vogue in the mid-eighteenth century.[141]

[140] Leopold Mozart, *Versuch einer gründlichen Violinschule: A Treatise on the Fundamental Principles of Violin Playing*, 59.

[141] Matte, "The History of Violin Bowing and its Impact upon Performance." 47.

Figure 5.4: Frontispiece to Francesco Geminiani's *L'Art du Violon* (1752)[142]

5.2 The Manner of Playing *Adagio*

After attaining a good set-up of the period instrument, one needs to have a proper interpretation of the character and tempo of the compositions. Mozart wrote in Chapter 1 of his method book that "every melodious piece has at least one phrase from which one can recognize quite surely what sort of speed the piece demands."[143] C. P. E. Bach (1714-1788) also shared similar thought with Mozart in his treatise *Versuch über die wahre Art Klavier zu spielen* (1787). He pointed out that: "The pace of a composition, which is usually indicated by several well-known Italian expressions, is based on its general content as well as on the fastest notes and passages contained in it. Due consideration of these factors will prevent an *Allegro* from being rushed and

[142] Anthony Baines (ed.), *Musical Instruments through the Ages* (New York: Walker and Co., 1961), Plate 8b.

[143] Leopold Mozart, *Versuch einer gründlichen Violinschule: A Treatise on the Fundamental Principles of Violin Playing*, 33.

an *Adagio* from being dragged."[144] For the case of Vitali's *Ciaccona*, the performers are given extra hint for the tempo with the marking *Adagio* located on the first staff of the manuscript copy. The word *Adagio* literally means "at ease", or "not fast". However, not only does this indication imply the speed of the music, it also refers to the mood or characteristic of the piece.

Johann Joachim Quantz (1697-1773), a renowned flutist, pedagogue and musicologist penned a lengthy discussion on tempi in his *Versuch einer Anweisung die Flöte traversiere zu spielen* (1752). He mentioned:

> In the *Adagio*, and pieces of this character, delicacy must prevail, and the notes must be drawn out or sustained in an agreeable manner. The performer of a piece must seek to enter into the principal and related passions that he is to express. And since in the majority of pieces one passion constantly alternates with another, the performer must know how to judge the nature of the passion that each idea contains, and constantly make his execution conform to it.[145]

He further explained that one needs to enter to the realm of "calm" and "almost melancholy mood" if she wishes to play an *Adagio* well.[146] In additional, the intervals and articulations of the melody are also important factors which indicate the expressions that the composers imposed upon:

> The passion may be discerned by whether the intervals between the notes are great or small, and whether the notes themselves ought to be slurred or articulated. Flattery, melancholy, and tenderness are expressed by slurred and close intervals, gaiety and boldness by brief articulated notes, or those forming distant leaps, as well as by figures in which dots appear regularly after the second note.[147]

According to Quantz, there are two types of *Adagio*. One is the melancholic (pathetic) type and the other is the cantabile type. It is crucial that one regulates "yourself in accordance with the prevailing sentiment, so that you do not play a very melancholy *Adagio* too quickly or a cantabile

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[144] Carl P. E. Bach, *Versuch über die wahre Art, das Clavier zu spielen*: *Essay on the True Art of Playing Keyboard Instruments*, trans. William J. Mitchell (New York: W.W. Norton, 1949), 151.

[145] Johann J. Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen: On Playing the Flute*, 124-125.

[146] Ibid., 163.

[147] Ibid., 125.

Adagio too slowly."[148] Quantz advised using the time signatures and the keys to distinguish the two types of Adagio. The tempi for *Adagio* in alla breve or 3/2 time should be slower than those in common time or 3/4 meter. And for *Adagio* in the key of G minor, A minor, C minor, or F minor, one should play it more "mournfully" and slowly, than those in other minor and major keys.[149] Quantz's advices for the tempi are subjective. They are not intended to be "absolute rules", since each performer is an interpreter with their own personal taste. Besides, there are national differences to be taken into consideration as C. P. E. Bach mentioned in his *Versuch über die wahre Art, das Clavier zu spielen* that "in certain other countries there is a marked tendency to play *Adagios* too fast and *Allegros* too slow."[150]

Quantz recommended instrumentalists to keep the tempo steady from the beginning to the end. Especially in fast pieces, performers need to avoid rushing the easy passages, otherwise they would have a hard time executing the difficult sections. On the other hand, in the melancholy pieces, the tempo might lose its momentum, if one keeps slowing down trying to stress on each note. The pedagogue also gives the similar advice to the accompanists, adding that they should not "yield too much to the soloist". Yet at the same time they must not dictate the speed, but allow the soloist to make her decision about the tempo of the piece.[151] Mozart held similar views in this regards as he wrote: "When a true virtuoso who is worthy of the title is to be accompanied, then one must not allow oneself to be beguiled by the postponing or anticipating of the notes, which he knows how to shape so adroitly and touchingly, into hesitating or hurrying, but must continue to play throughout in the same manner; else the effect which the performer desired to build up would

[148] Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen: On Playing the Flute*, 164.

[149] Ibid., 165.

[150] Carl P. E. Bach, *Versuch über die wahre Art, das Clavier zu spielen*: *Essay on the True Art of Playing Keyboard Instruments*, 148.

[151] Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen: On Playing the Flute*, 279-280.

be demolished by the accompaniment."[152]

One of the earliest means of determining the tempo was the human pulse. The later method including the use of a pendulum as described by Thomas Mace in 1676. One can shorten or lengthen the pendulum in order to adjust the tempi; however, this practice did not last very long. It was Johann Nepomuk Maelzel, a German innovator and musician who invented the metronome, a device that allows one to regulate the number of beats per minute in 1816.[153]

In the book titled *Performing Baroque Music* (1992), Mary Cyr mentioned different causes for the range of tempo, from the capacity and acoustical characteristics of the hall, the size and instrumentation of the ensemble, as well as the personal sentiment of the instrumentalists at the time of the performance. She concluded that "when we speak of establishing a correct tempo for a piece, it is understood that a given speed will allow minor adjustment according to the circumstances of individual performances."[154]

5.3 Dynamics

Cyr further pointed out that "the sparseness of dynamic marks in baroque music gave twentieth century interpreters the mistaken notion that dynamic contrasts occurred primarily in large blocks that were either loud or soft, a principle called terrace dynamics. This notion was supported by the infrequent appearance of crescendo or decrescendo marks in baroque scores and the natural tutti-solo contrast found in many baroque concertos."[155] For the case of Vitali's *Ciaccona*, there are only two measures where the dynamic is indicated throughout the piece (mm

[152] Leopold Mozart, *Versuch einer gründlichen Violinschule: A Treatise on the Fundamental Principles of Violin Playing*, 224.

[153] Mary Cyr, *Performing Baroque Music*, 29.

[154] Ibid.

[155] Ibid., 49.

112-113). However, this does not mean that the instrumentalists should play in the monotonous fashion. In fact, having no or occasional dynamic markings gives performers the considerable freedom to create their own plan for the changes of volume and nuances. Using crescendo, diminuendo, echoes, strong and weak stressed on the notes as well as *messa di voce* (swell and diminuendo on long notes) would certainly add layers of various dynamics and colors to the phrase.

The soloists are not the sole individuals who are responsible for bringing out the dynamic contrast, the accompanists also play an important role in assisting her colleagues in making dynamic shades. Quantz said: "to observe the piano and forte only at those places where they are indicated is far from sufficient, and that each accompanist must also know how to introduce them with discernment at many places where they are not marked".[156] He instructed the accompanists to observe the acoustic environment where the performance takes place and how to interchange *forte* with *piano*:

> In a large place that reverberates, you must not play a *piano* that immediately follows a loud and noisy *tutti* too softly, since it will be engulfed by the echo. But if the *piano* lasts a while, you may gradually moderate your sound. In other situations you will do better to take the *piano* just as it ought to be at the note where it is indicated. If, on the contrary, a *forte* follows a *piano* you may play the first note a little more strongly than the following ones. The *piano* must be softer in the accompaniment of a weak part than in that of a strong one, softer in the *Allegro* than in the *Adagio*, and softer in the high notes or on the thin strings than on the thick ones… Each accompanist needs merely pay attention to whether he himself hears the concertante part. If he cannot, he can easily perceive that the accompaniment is too loud, and therefore requires moderation.[157]

Quantz further recommended the accompanists to assist the soloists in the same manner whenever his colleagues diversify the intensity of the tone;[158] especially "to excite the different passions the

[156] Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen: On Playing the Flute*, 277.

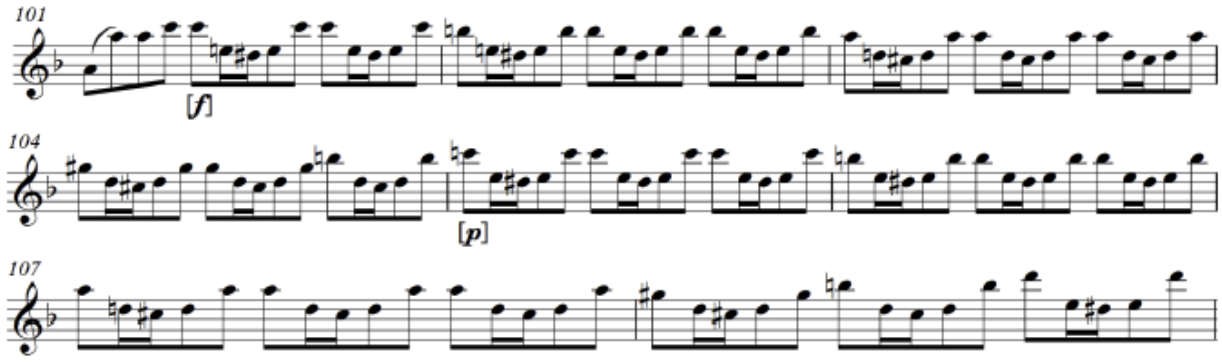
[157] Ibid., 275.

[158] Ibid., 176.

dissonances must be struck more strongly than the consonances."[159] This could be done by varying the speed of arpeggiation, and for a harpsichord with two keyboards, one can use upper keyboard for soft passages, and lower keyboard to accompany *forte* sections.

When the same or similar passage is repeated, whether in transposition or in the same pitches, Quantz advised instrumentalists to vary the dynamic of the repetition, even if it is not indicated in the score.[160] This suggestion can apply to mm. 101 – 108 (Ex. 5.1) in Vitali's *Ciaccona* where the sequence of four-bar phrase is restated. One can start the subject in *forte* and do a *subito piano* in m. 105.

Example 5.1: Vitali, *Ciaccona*, mm. 101-108



Mozart also mentioned about the importance of playing with different dynamics. He urged players to observe and comply with the original written *forte* and *piano* markings, in order to avoid playing like a "hurdy-gurdy". In addition, the note that being raised with sharp and natural signs should be played more firmly before the tone gets softened.[161]

Using modern editions of Baroque music, instrumentalists need to study the score carefully and verify whether the markings in the music were original. If they are, then the responsibility of

[159] Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen: On Playing the Flute*, 254.

[160] Ibid., 277.

[161] Mozart, *Versuch einer gründlichen Violinschule: A Treatise on the Fundamental Principles of Violin Playing*, 218.

the performers is to understand the meaning they might carry in that musical context. When dynamics or any markings are written inside parentheses or brackets in a modern edition, it is an indication that these remarks are suggestions made by the editors. One might choose to adopt the ideas if they think that it fits the affect and passion of the music.

5.4 Bow Strokes and Articulations

The bow contributes greatly to the violin's capability to convey expressions, articulations and nuances. The motion of the bow hair traveling on the strings generates sound, timbres and gives "life" to the notes. Meanwhile the left hand is responsible for stopping the strings for different pitches, clean execution of the intonation as well as adding ornamentation that complements the passion of the piece. Quantz underlined the significance of the proper handling of the bow in the following quote:

> Those who wish to manipulate the bow correctly, and use it to good effect, must know not only the correct distribution of the bow-strokes and the proper time for a strong or weak pressure of the bow upon the strings, but also the place where the bow should touch the strings, and the weight which each part of the stroke must have.[162]

There are different types of bow stroke that the eighteenth-century violinists could employ, such as legato, staccato, slurs, and separate bowing. Quantz advised the instrumentalists to avoid playing too close to the bridge; otherwise, the tone would be "piercing and sharp, but also thin, piping and scraping especially on spun strings… However, upon the thin strings of each instrument the bow may be wielded somewhat closer to the bridge, upon the thick strings a little farther from it."[163] Mozart gave similar thoughts in this regard as he explained:

> You must always play farther from the bridge on the D and G strings than on the A and E. The reason for this is quite natural. The thick strings are not so easily moved at their extremities where they are at rest, and if you use force they give forth a rough tone. I do

[162] Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen: On Playing the Flute*, 232-233.

[163] Ibid., 233.

> not mean; however, a great distance. The distance is only slight, and as not all violins are exactly the same you must know how to seek carefully on each for that spot where the strings can be brought, with purity of tone, into gentle or rapid vibration in the melodious manner demanded by the Cantilena of the piece about to be played.[164]

The tempo is another factor that affects the bow stroke one has for each note. The flute pedagogue suggested to not shorten the notes in the *Adagio* as much as in the *Allegro*, so that the *Adagio* would sound less "dry and meagre".[165] Mozart also mentioned about the necessity to give "the accent of the expression" on the notes that lands on the strong beat. He said:

> In every bar… the first note of the half-bar or third crotchet in 4/4 time; the first note of the first and fourth crotchets in 6/4 and 6/8 time; and the first note of the first, forth, seventh, and tenth crotchets in 12/8 time. These may be called the strong beats on which the chief stress of the tone always falls if the composer has indicated no other expression.[166]

In the *Versuch einer gründlichen Violinschule*, Mozart covered the topic of bow stroke and articulation extensively. He instructed the violinists not to lift the bow from the string after accenting a strong note or a note in *forte*, but to let the sound fade away as the bow travels toward the tip.[167] Short, light and lifted strokes are good for lively and playful passages; while long and tender strokes are good for melancholy and slow pieces.[168] He pointed out how the fingers of the left hand can assist the bow in making different nuances. When playing in *piano*, the left fingers need to press gently, and the bow stays farther from the bridge. In vigorous passages one should press more on the strings with the left fingers, and the bow comes closer to the bridge.[169] Quantz also gave similar instruction in his method book. He said: "As to the use of the fingers of the left

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[164] Mozart, *Versuch einer gründlichen Violinschule: A Treatise on the Fundamental Principles of Violin Playing*, 100.

[165] Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen: On Playing the Flute*, 232.

[166] Mozart, *Versuch einer gründlichen Violinschule: A Treatise on the Fundamental Principles of Violin Playing*, 219.

[167] Ibid., 219.

[168] Ibid., 223.

[169] Ibid., 97.

hand, it is to be noted that the strength of the pressure applied by them must always be in the correct proportion to the strength of the bow-stroke."[170]

In order to swell and soften the sound, one needs to vary the pressure given by the fingers of the right hand on the bow. With the Baroque bow, it is necessary to begin the down or up stroke with delicate contact. The greatest volume would be achieved in the middle part of the bow, after which, the tone would get softer as one pulls toward the tip of the stick and relaxes the pressure on the bow. Mozart explained this principle in detail:

> Every tone, even the strongest attack, has a small, even if barely audible, softness at the beginning of the stroke; for it would otherwise be no tone but only an unpleasant and unintelligible noise. This same softness must be heard also at the end of each stroke. Hence one must know how to divide the bow into weakness and strength, and therefore how by means of pressure and relaxation, to produce the notes beautifully and touchingly.[171]

In playing softly, Mozart reminded the violinists that it is not simply lifting the weight of the bow and floating on the surface of the strings. It requires a good management of the right hand so that the sound still has the "round and fat" quality in it.[172]

Mozart also recommended string players to explore different possibility with tone production, such as making even tone with slow bow speed. When trying such experiment, one needs to hold the bow lower or closer to the frog.[173] In modern violin playing, violinists are often taught to create even tone by having constant bow speed and pressure early on in their training. The shading and nuances; therefore, rely considerably on the expression of the left hand and through the means of vibrato.

Adding to the topic of making nuances, Quantz insisted performers to constantly alternate

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[170] Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen: On Playing the Flute*, 235.

[171] Mozart, *Versuch einer gründlichen Violinschule: A Treatise on the Fundamental Principles of Violin Playing*, 97.

[172] Ibid., 100.

[173] Ibid., 99.

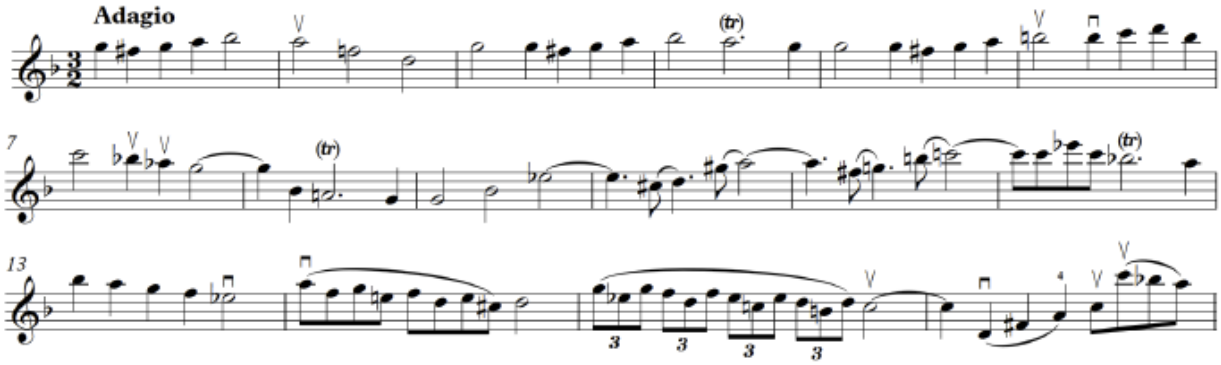
the colors and passions of the tone. If the diversification of dynamics and expressions is not maintained and employed at the proper time, the music will fail to guide the audience from one passion to another.[174] He also mentioned that the "singing notes" coming after a long note would need to be re-emphasized. And when a number of long notes are written in succession, one can use *messa di voce* to create different shades.[175]

Performers might not find as many markings such as fingerings, bowings, expression remarks, etc., in the manuscript or the first edition of Baroque music. However, she can always find guidance for phrasing by the resolution of the harmony, structure of the melody as well as the indication of slurs and articulations. It is crucial to connect the musical ideas that correlate and let the music breath in between phrases. Quantz said:

> Musical ideas that belong together must not be separated; on the other hand, you must separate those ideas in which one musical thought ends and a new idea begins, even if there is no rest or caesura. This is especially true when the final note of the preceding phrase and opening note of the following one are on the same pitch.[176]

I would like to give a few suggestions for bowing of the first 16 measures of Vitali's *Ciaccona*, in the following musical illustration (Ex. 5.2).

Example 5.2: Vitali, *Ciaccona*, mm. 1 – 16



[174] Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen: On Playing the Flute*, 124.

[175] Ibid., 166.

[176] Ibid., 122.

The reason why I have the first note of the second measure on the down bow is because I see the first two measures at the very beginning as one gesture. Playing the first note of the second measure on the down bow would give it a stronger stress. Moreover, retaking the bow would lead to a discontinuation of sound. Therefore, starting the second measure on an up bow would help the phrase to flow smoothly.

The slurring and detaching bow strokes indicated in the manuscript are not simply suggestions to connect or separate the notes. They are crucial hint that shape the melody which performers should follow since "the composer has indicated at those places which deviate from the customary manner.[177] In playing *Adagio*, Quantz recommended that the notes under the same slur to be play connected, unless there are dots above the notes underneath the slur.[178] Sometimes slurs are missing in the manuscript, or they are marked infrequently. In such cases, the players would need to add some markings so that the bowing fits the expression of the phrase or simply to have the bow pattern matches when the similar passage is repeated. Mozart concluded that: "not only must the written and prescribed slurs be observed with greatest exactitude but when, as in many a composition, nothing at all is indicated, the player must himself know how to apply the slurring and detaching tastefully and in the right place."[179] Taking a few sections from Vitali's *Ciaccona* as the examples, in m. 150 the F# and D# need to be slurred together; and in m. 151 slurs should be added to connect E# with C#, and F# with C# (Ex. 5.3). Going forward a few bars in mm. 154 and 157, one would easily notice that the notes in these two measures should be played in one bow because this helps unifying the bowing pattern of the whole section and make the

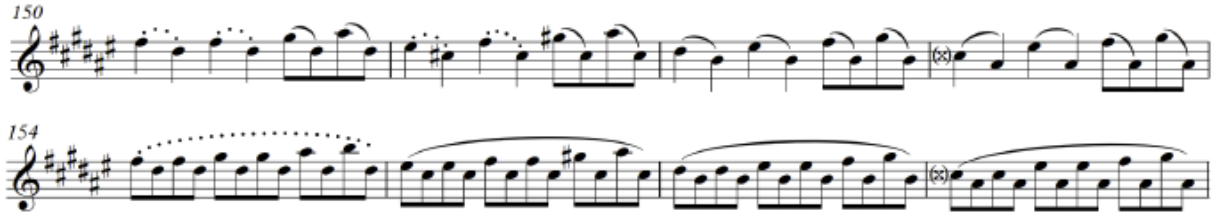
[177] Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen: On Playing the Flute*, 217.

[178] Ibid., 223.

[179] Mozart, *Versuch einer gründlichen Violinschule: A Treatise on the Fundamental Principles of Violin Playing*, 220.

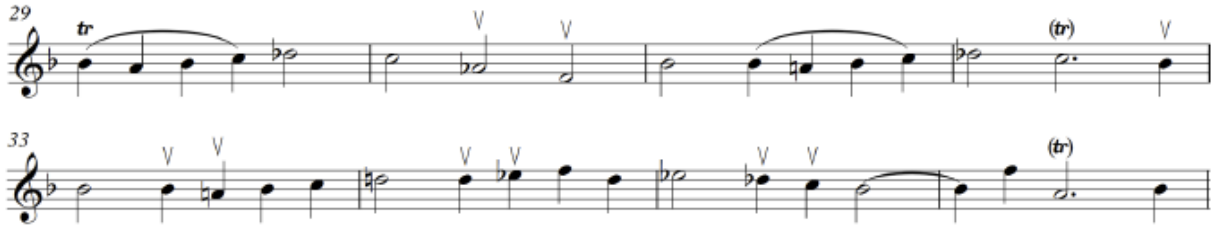
eighth-notes sound smoother.

Example 5.3: Vitali, *Ciaccona*, mm. 150 – 157



Adding instructions on the bowing, Mozart encouraged the violinists to play the first beat of each measure with a down bow, even if one might end up playing two down strokes in succession.[180] However, there are exceptions if the tempo is fast. When the first beat of the measure does not come on the down bow by itself, one can do two up bows in the previous measure.[181] Below is the musical illustration taken from mm. 29 – 36 (Ex. 5.4) from the *Ciaccona* where two up bows are be added in order to have the first note of every measure on the down bow.

Example 5.4: Vitali, *Ciaccona*, mm. 29 – 36



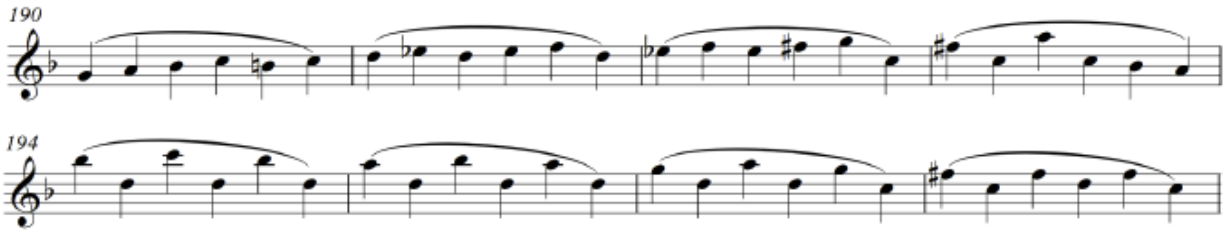
In Vitali's *Ciaccona*, one finds many measures that are slurred in one bow, for example in mm. 190 - 197 (Ex. 5.5), mm. 226-228 (Ex. 5.6), and in m. 15 (Ex. 5.7). Quantz recommended performers to slightly lengthen the "principal notes" (or in the Italian manner "good notes") more than the "passing note" (or the "bad notes") in pieces with moderate tempo as well as *Adagio*, even though they might appear to have the same note value. Lengthening the notes; however, does not

[180] Mozart, *Versuch einer gründlichen Violinschule: A Treatise on the Fundamental Principles of Violin Playing*, 74.

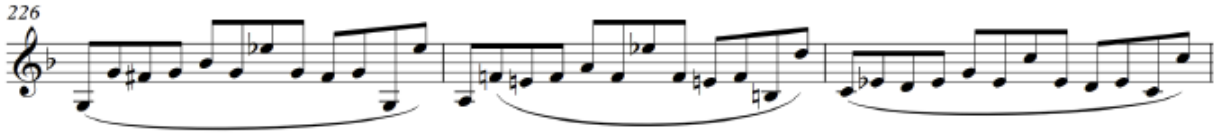
[181] Ibid., 76.

mean that one should play them as dotted notes.[182] The suggestion here means to emphasize and articulate the first note of each figure, and have the remaining slurred in effortlessly.

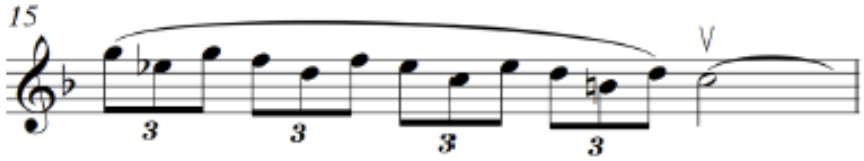
Example 5.5: Vitali, *Ciaccona*, mm. 190 – 197



Example 5.6: Vitali, *Ciaccona*, mm. 226 – 228



Example 5.7: Vitali, *Ciaccona*, m. 15



When executing the dotted note figures in slow pieces, Mozart gave the instruction to play the notes with dots strongly and connected to the following ones with a gradual decrease of volume, instead of having to rearticulate the note which stands after the dot.[183] It is important that players does not rush the dotted notes when the full value of the notes is not sustained. Additionally, the note that follows the dot should be played "somewhat late". When one separates the dotted note and the following notes by lifting the bow, the spirit of the music would be lively. Whereas, connecting the same figure by the slur would make it sound lyrical and charming.[184] In

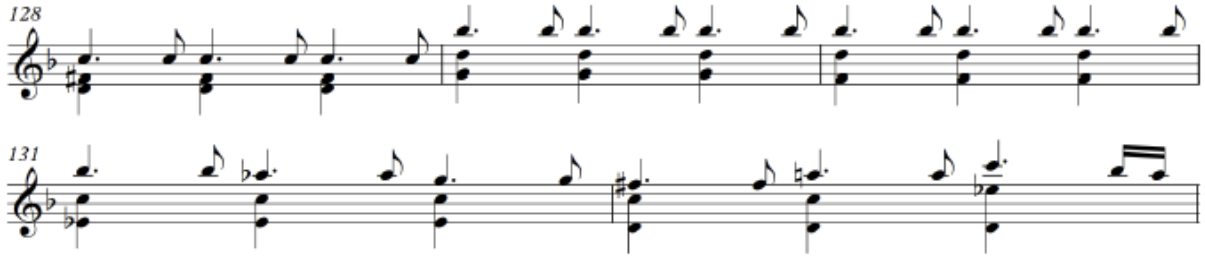
[182] Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen: On Playing the Flute*, 123.

[183] Mozart, *Versuch einer gründlichen Violinschule: A Treatise on the Fundamental Principles of Violin Playing*, 41.

[184] Ibid., 130.

mm. 128 – 132 (Ex. 5.8) of the *Ciaccona*, the violinists need to avoid emphasizing those eighth-notes on up bow after playing the chord, so that the phrasing does not get disrupted.

Example 5.8: Vitali, Ciaccona, mm. 128 - 132



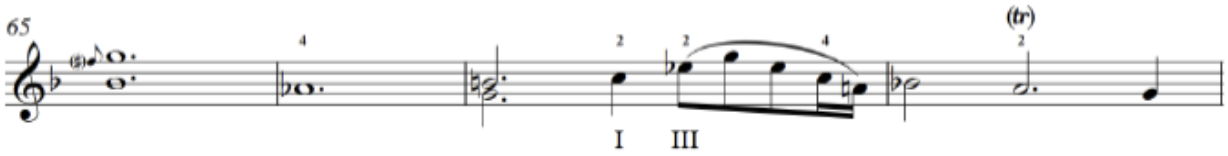
5.5 Fingerings

If playing with the proper bowing and articulations helps the performers to achieve the proper affect and move the audience by their playing, employing the right fingering assists the instrumentalists in difficult sections and add nuances to the melodies. Each string of the violin carries its own tone color. Therefore, the violinists need to endeavor this advantage of the instrument so that she can master the art of phrasing.

When one has to choose between using an open string or the fourth-finger on the neighboring lower string, she should take the tone color of the melody or phrase into consideration. Mozart advised violin players to seize every opportunity they could to "produce consistently the same tone quality". He also pointed out that the open strings are piercing and loud, while the stopped notes are "more natural and delicate".[185] Additionally, one should avoid using open string when playing trills, unless she has to execute double-trill. Example 5.9 is taken from mm. 65 – 68 of Vitali's *Ciaccona*. It illustrates my suggestion for the fingering that involves the trill.

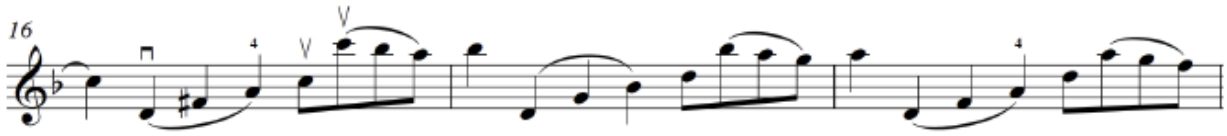
[185] Mozart, *Versuch einer gründlichen Violinschule: A Treatise on the Fundamental Principles of Violin Playing*, 101.

Example 5.9: Vitali, *Ciaccona*, mm. 65 – 68

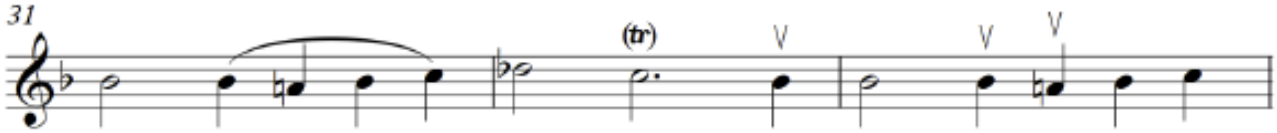


By looking at the voice-leading and the direction of harmony, one would be able to decide if she needs to proceed with the brighter tone or to produce the mellow timbre. In mm. 16 and 18 (Ex. 5.10) of the *Ciaccona*, the A should be grasped by the fourth finger on the D string in order to unify the tone color and avoid string crossing. Whereas, in mm. 31 and 33 (Ex. 5.11), the violinists should play the A on the open string so that she could save the inconvenient movement of the bow and at the same produce a more even tone.

Example 5.10: Vitali, Ciaccona, mm. 16 – 18



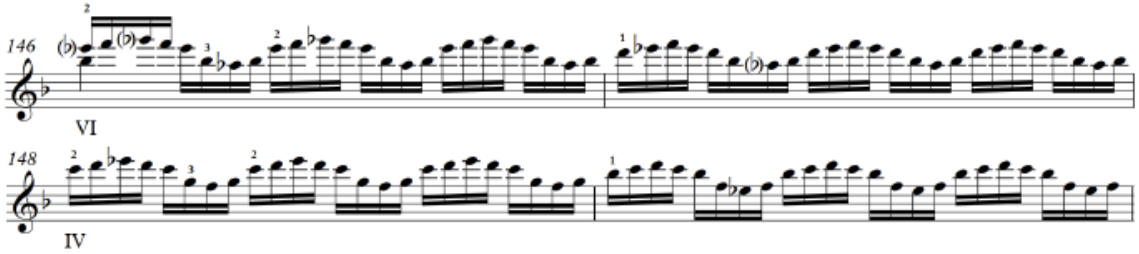
Example 5.11: Vitali, Ciaccona, mm. 31 – 33



Observing mm. 146 - 149 (Ex. 5.12) of the *Ciaccona*, one finds a sixteenth-note passage which lasts for two beats, is repeated four times. Each repeat is written one tone lower than the previous subject. When this happens, Mozart recommended the violinists to use the similar fingering for the repetition.[186]

[186] Mozart, *Versuch einer gründlichen Violinschule: A Treatise on the Fundamental Principles of Violin Playing*, 148.

Example 5.12: Vitali, Ciaccona, mm. 146 – 149



Making a decision on the fingerings often requires string players to consider the position of the left hand should stay. Mozart pointed out three reasons which validate changing position: "necessity, convenience, and elegance."[187] He insisted that "one must remain in the position as long as it is at all necessary". This would facilitate the players to preserve the uniform of the tone and the frame of the left-hand palm. However, when the passage requires the use of the upper or lower position, she should choose the right moment to ascend or descend so that the listeners do not recognize the shifts.[188] Changing the position can be easily executed when the note prior to the shift is played on an open string, or when the shifting distance is a semi-tone. Each violinist can choose the finger that is most comfortable to shift with and this varies from person to person. In many cases, second position can be used so that one could avoid extending the forth finger or unnecessary string crossing.

5.6 Chord Execution

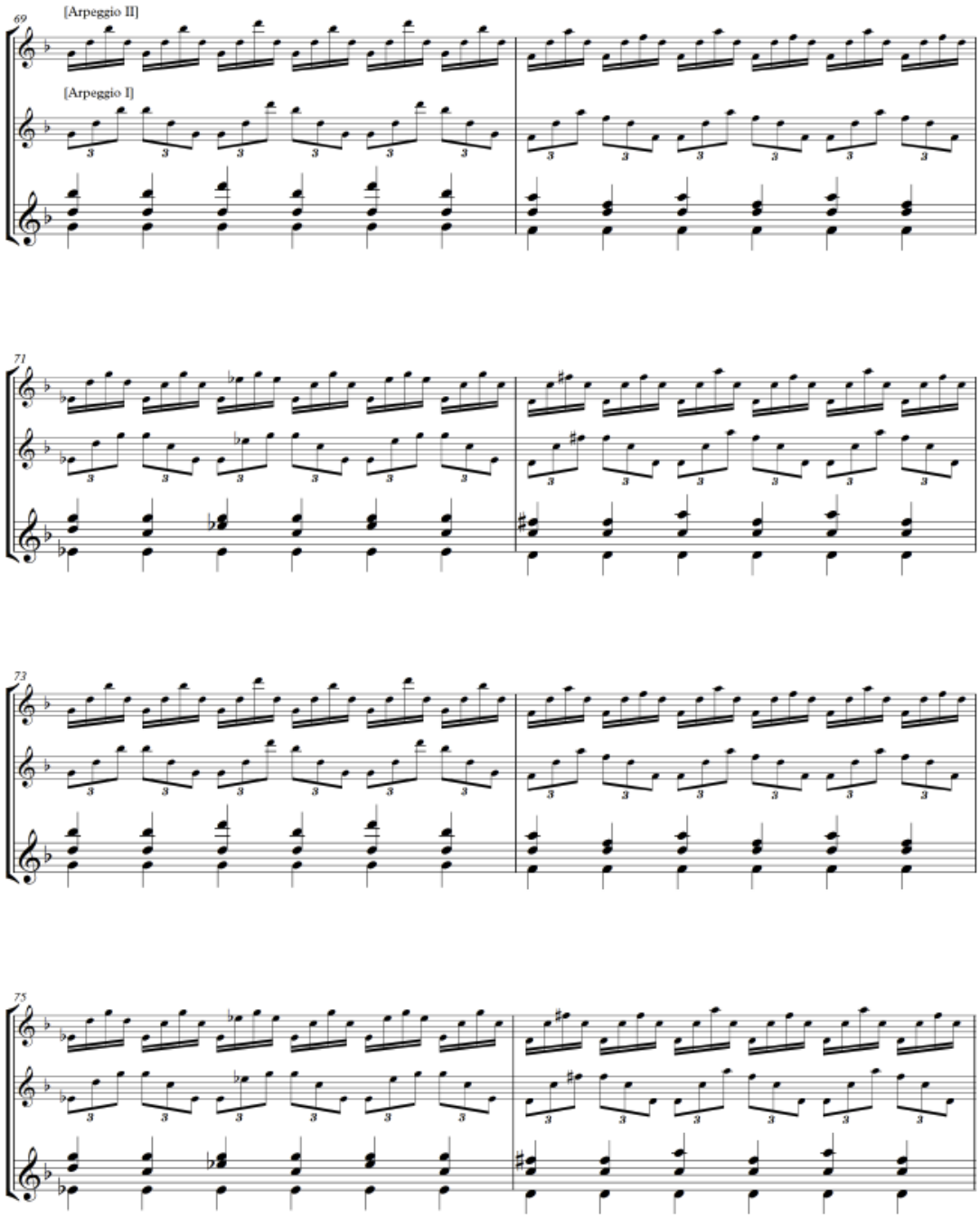
There are two successions of chords in Vitali's *Ciaccona* in mm. 69 - 76 and mm. 210 – 221 (Ex. 5.13 & 5.14). Occasionally one finds the word *Arpeggio* in the score; however, this indication is not always written in the manuscript and it is the case for this *Ciaccona*. The notes of these chords are not played together, but separately as broken chords. There are different ways to

[187] Mozart, *Versuch einer gründlichen Violinschule: A Treatise on the Fundamental Principles of Violin Playing*, 132.

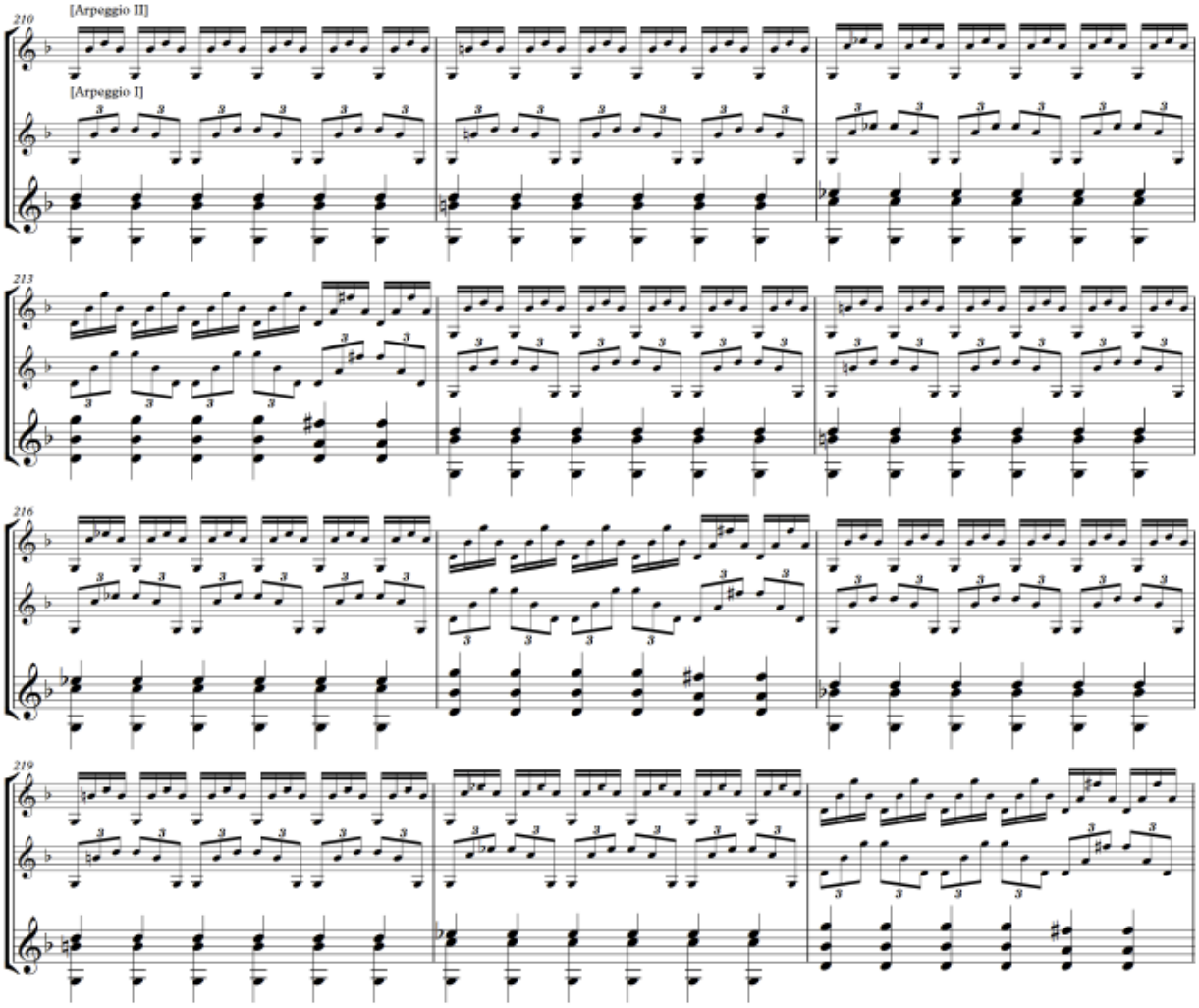
[188] Ibid., 138.

arpeggiate them. The suggestions in Examples 3.9 and 3.10 are two options of how this section can be played. One might choose to play the chords in triplets and vary them when the second chordal succession comes back in the piece. In order to have crisp articulation, one needs to play and maintain in the middle or closer to the lower half of the bow.

Example 5.13: Vitali, Ciaccona, mm. 69 – 76



Example 5.14: Vitali, Ciaccona, mm. 210 - 221



Neither did Mozart nor Quantz described a bow that could grasp four strings simultaneously. In fact, for the execution of chords Quantz advises violinists to not sustain lower strings, whether it is in slow or quick tempos. Instead, the bow needs to strike the strings quickly one after the other.[189] He also emphasized the responsibility of the performers to play effortlessly and smoothly, no matter how demanding and challenging the piece might be.[190]

[189] Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen: On Playing the Flute*, 227.

[190] Ibid., 124.

5.7 Ornaments

When studying and performing early music, instrumentalists are expected to share their creativity through the practice of adding ornaments. This skill displays the performers' fantasy and stylistic interpretation with the aim of expressing the affect and passion of the music. The ornamentation could be a thought-out process with embellishments of runs, arpeggios, or rapid figuration, yet it needs to sound as if the artist is improvising on stage. C. P. E. Bach mentioned in his *Essay on the* "True Art of Playing Keyboard Instruments" that: "Nobody has ever cast any doubt upon the necessity of ornaments. This can be seen from the fact that they abound everywhere. They are indeed indispensable if one thinks of their benefits. They join notes, they enliven them, they give them emphasis and accentuation, they bring out their expression." However, he also warned the readers that: "Above all, the extravagant use of ornaments is to be avoided. They are to be looked upon as details which may ruin the most admirable building, or as spices which can spoil the best dish."[191]

Quantz expressed similar observation that: "A well-written melody, which is already sufficiently pleasing in itself, must never be varied, unless you believe it can be improved."[192] Moreover, one must play the first appearance of the principal subject as it is written.[193] When adding embellishment, instrumentalists need to make sure that the ornaments suit the spirit of the music and adapt to the key signature of the piece or to the preceding and succeeding harmony progression. The ornaments were not often indicated in Italian music, with the exception of some trills or appoggiaturas written in smaller notation and connected to the main note. The musical

[191] Efrati, *Die Interpretation der Sonaten und Partiten für Violine solo und der Suiten für Violoncello solo: The interpretation of the sonatas and partitas for solo violin and the suites for solo cello*, 41.

[192] Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen: On Playing the Flute*, 139.

[193] Ibid., 166.

indication that calls for ornamentation is the repeated section, a da capo, or a plain melody from the slow movement of instrumental works.[194]

In chapter 14 of Quantz's method book, *Versuch einer Anweisung die Flöte traversiere zu spielen*, he implemented examples of different *Adagio* excerpts with his own embellishments.[195] He ornamented the melody with trills, passing notes, leaps, mordents, turns, crescendo, decrescendo, and appoggiaturas. In fact, the variance of dynamics is considered as ornaments since it brings nuances and elevates the passion of the music.

Mozart added vibrato, or what he called "tremolo" to the list of ornaments. He recommended players not to vibrate on every note but using it on long notes or on closing note of the phrase because "the tremolo is not purely on one note but sounds undulating, so would it be an error if every note were played with the tremolo. Performers there are who tremble consistently on each as if they had the palsy. The tremolo must only be used at places where nature herself would produce it."[196] The purpose of adding ornaments is to enhance and emphasize the effect of certain notes. C. P. E. Bach advised instrumentalists to avoid embellishing notes that are not important or those that are eminent enough, or else the instrumentalists "would commit the same mistake as an orator who lays stress on every word: everything would sound monotonous and indistinct."[197]

Vitali's *Ciaccona* consists of a theme and 56 variations over a fixed bass line, or an *ostinato*. The *ostinato* in the *Ciaccona* is a four-bar phrase of descending motion from the tonic to the dominant. It is repeated 53 times, plus three times in reverse direction. With each repetition,

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[194] Mary Cyr, *Performing Baroque Music*, 128.

[195] Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen: On Playing the Flute*, 169-172.

[196] Mozart, *Versuch einer gründlichen Violinschule: A Treatise on the Fundamental Principles of Violin Playing*, 203-204.

[197] Efrati, *Die Interpretation der Sonaten und Partiten für Violine solo und der Suiten für Violoncello solo: The interpretation of the sonatas and partitas for solo violin and the suites for solo cello*, 52-53.

the composer varied and elaborated the theme. This means each time a new variation takes place; a different ornamented version of the first subject is presented. Therefore, one needs to respect the original embellishments and convey the composer's imagination and creativity that he had instilled priorly. Having the ornamented variations of the theme written out in the *Ciaccona* does not mean that the performers do not have rooms for their insight and personal interpretation of the piece. In fact, there are numerous ornaments that one could add to the piece, such as dynamics, vibrato, *messa di voce*, appoggiaturas, and cadential trills.

Mozart categorized four kinds of trill based on their speed, namely slow, medium, rapid, and accelerating. Slow trill is for melancholy and slow pieces, the medium one is suitable for pieces in moderate tempo, yet with lively spirit. The fast trill should be utilized for pieces with very playful and spirited character, and accelerating trill is often used in cadenzas.[198] He added that one should never play trill between the open string and the first finger.[199] Quantz shared similar thoughts on the classification of trill, adding that the acoustic environment also influences the choice of speed for trills greatly. In a big hall that is very reverberative, slow trill would be more suitable. Whereas, in a smaller room where the audience sits close by the performers faster shake is more effective.[200]

Appoggiatura is one of the essential ornaments that often used in Baroque music. There are two kind of appoggiaturas. One is the accented appoggiatura which occurs on the downbeat and before a long note. The second type is passing appoggiatura. Both kinds of appoggiatura derive their value from the notes before which they stand.[201] Appoggiaturas can be coming from either

[198] Mozart, *Versuch einer gründlichen Violinschule: A Treatise on the Fundamental Principles of Violin Playing*, 189.

[199] Ibid., 190.

[200] Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen: On Playing the Flute*, 101.

[201] Ibid., 91-93.

below or above the main notes and it must be slurred to the prefixed note. In many cases, one finds trills that begin with the appoggiatura.

One of the important rules one must observe when adding ornaments is to avoid beginning a melody with a trill, unless it is written in the score or a special expression requires it.[202] And lastly, Quantz reminded performers to listen to the direction and sentiment of the accompaniment and let it guide you through the phrase so that the embellishments would be executed with calmness and affection.[203]

5.8 Tuning Systems and Key Characteristics

Intonation is one of the highest priorities for any string player. In order to attain good intonation, the first thing a performer must do is to tune the instruments accurately before every performances and practice sessions. Quantz recommended violinists follow the rules of keyboard tuning or to tune the instruments accordingly to the keyboard. He explained that if the fifths are tuned sharp or truly, it will cause three out of four strings on the violin to be out of tune with the keyboard (harpsichord or organ). Therefore, the A string must be tuned perfectly with the keyboard, while the D string tuned slightly sharp to the A, the G a little sharp to the D, and the E string slightly flat to the A. Only by tuning the violin this way, both the keyboard and the violin will have their open strings in tune with each other. However, Quantz acknowledged that this tuning proposal is not "an absolute rule, but only as a matter for further reflection."[204]

Additionally, Quantz advised instrumentalists to stand close to each other when tuning,

[202] Mozart, *Versuch einer gründlichen Violinschule: A Treatise on the Fundamental Principles of Violin Playing*, 192.

[203] Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen: On Playing the Flute*, 167.

[204] Ibid., 267.

because the further the distance between the players, the lower the pitch becomes.[205] At the same time, he explained how the temperature of the environment affect the tuning and how one needs to tune so that the instruments stay in tune for a longer period of time:

> If he must play in a cold place, he can tune the flute consonantly with the harpsichord. In very warm weather; however, he must tune a little lower, since the nature of wind instruments, is just the opposite of stringed instruments in this respect. With warmth, and hence with blowing, the former become higher, the latter, on the other hand, become lower. Coldness produces the opposite effects.[206]

Nowadays, the tuning system might be taken for granted among the musicians, since equal temperament is universally accepted and adopted for most modern keyboards and other instruments. In this system, all fifths are slightly flatter than perfect, fourths are a little sharp, and major thirds are rather wide as the result of tuning all the semitones equally. Even though fifths, fourths and thirds are slightly out of tune in the equal temperament, many instrumentalists hardly notice this because they are so used to it.[207]

Equal tuning might help with transpositions as well as modulations to distant keys, and make the chromatic or enharmonic shifts more acceptable to the ears. However, it takes away the pure intervals and make the dissonances sound remarkably different when the same piece is played with other temperaments.[208] Various tuning systems were practiced in the Baroque period. One temperament would go well with a certain set of keys since it has particular pure intervals within that temperament. Mary Cyr, a Canadian musicologist, gambist and Baroque cellist mentioned in her *Performing Baroque Music* (1992) that: "since most Baroque music was not composed for equal temperament, performing a piece in an appropriate historical temperament will often bring

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[205] Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen: On Playing the Flute*, 197.

[206] Ibid., 196.

[207] Cyr, *Performing Baroque Music*, 60-61.

[208] Ibid., 65.

out aspects of its dissonance treatment that would otherwise be hidden."[209] For this reason, choosing the tuning system is especially important as concerns Vitali's *Ciaccona*, as it contains numerous striking modulations. The composition is written in the key of G minor, yet throughout the work it modulates to distant relative keys such as B minor, F minor, A minor, E-flat major, and E-flat minor (D-sharp minor).

Great numbers of scholars in the eighteenth century believed that the unequal division of intervals is the sole determinant which brings out the distinctness of keys. Therefore, they were emphatically against equal temperament.[210] In 1719, the German Capellmeister, composer, and music theorist Johann Mattheson (1681-1764) introduced the "just intonation" in his *Exemplarische Organisten-Probe*. It is a tuning system built on the fundamental of natural harmonics, from which eight different-sized steps are created. Transposition within the just intonation would result in the changes of keys' effects; therefore, he was against transposition.[211]

Nearly five decades later, Jean-Jacques Rousseau (1712-1778), a Swiss theorist and composer, revised the article, *Tempérament*, in his book *Dictionanaire de musique* (1768), in which he praised the adjusted mean-tone tuning system as the "perfect temperament" for its effectiveness in expressing key characteristics. For Rousseau's system, one begins from the middle C and tunes the first fifth a bit smaller in order to make a pure major third between C and E. The fifths (from the sharps on) are tuned not as small, so that one could prevent a crash between E-G#.[212]

Moving to Italy, the lexicographer named Pietro Gianelli (1770-1830) declared in the first

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[209] Cyr, *Performing Baroque Music*, 61.

[210] Rita K. Steblin, *A History of Key Characteristics in the Eighteenth and Early Nineteenth Centuries*, 2nd ed. (Rochester: University of Rochester Press, 2002), 54.

[211] Steblin, *A History of Key Characteristics in the Eighteenth and Early Nineteenth Centuries*, 50.

[212] Ibid., 58.

edition of the *Dizionario* (1801) that the variance between intervals enhances the keys' distinct characters. Nineteen years later, in the second edition of the same book, Gianelli broadened the discussion on temperaments and added a quote taken from Giuseppe Tartini's *Trattato di Musica*. In this book, the virtuoso violinist expressed his struggle to attain "a reasonable temperament on which all nations agree", and also criticized equal temperament for dismissing keys' colors. He says:

> I infinitely applaud the opinion of P. Vallotti, our organ-master, as the most reasonable of all. He says, that you ought to give to the white keys of the organ all their natural perfection; both because they are the natural notes of the diatonic genus, and because in church-music the greatest use is made of them; throwing thus the greatest imperfection upon those black keys, which are most remote from the diatonic scale, and which are hardly ever used. Besides, he observes what pleasure results in playing on the organ [and he was a most excellent player, as he is now a most excellent composer, and thorough master of his art] from the contrast of the greater and less perfection of the chords, according as different modulations occur. If the temperament was equal, or a little more, a little less, in different places, there would not be that *chiaro oscuro* [light dark], which in practice produces a fine effect. This is the light in which he considers the temperament, and, in my judgement, so rightly, that there is no reasonable answer to be made.[213]

There was a consensus in the eighteenth century that unequal temperaments led to the different keys' affects. In fact, Johann Mattheson discussed key characteristics thoroughly in one of his first book, *Das Neu-Eröffnete Orchestre* (1713). In Mattheson's opinion, G minor is "serious", yet "graceful" and suitable to "tempered cheerfulness", while A minor is "plaintive, honorable and calm". He says:

> G minor is almost the most beautiful key, because it not only combines the rather serious quality of the previous key [d minor] with spirited loveliness, but also brings in an uncommon grace and kindness. Therefore, it is fitting for tender as well as for refreshing things, for longing as well as for happy ones. In short, it is suitable and thoroughly flexible to both moderate plaintiveness and tempered cheerfulness.[214]

Mattheson emphasized that one's temperament and sense of humor could result in the variances

[213] Steblin, *A History of Key Characteristics in the Eighteenth and Early Nineteenth Centuries*, 63.

[214] Ibid., 46.

of how she perceives characters of each key; therefore, people should have the opportunity to make their own judgment and impression on the matter:

> Doubtless it may be that one key, which appears merry and rousing to someone with a sanguine temperament, seems lamentable and distressed to the phlegmatic person, etc. We…want to make it clear once again that everyone is free to attribute such properties to the keys which best suit his natural inclination.[215]

Two prominent pedagogues of the eighteenth century, Leopold Mozart and Johann Joachim Quantz also revealed their opinions on the topic of key characteristics. In his method book, *Versuch einer gründlichen Violinschule*, Mozart mentioned the affects of major and minor keys briefly in a footnote. He mentioned that:

> Even if all the modern keys seem to be made only from the scales of C major and A minor… how comes it then that a piece which, for instance, is transposed from F to G, never sounds so pleasant, and has quite a different effect on the emotions of the listeners? And whence comes it also that practiced musicians, on hearing a composition, can instantly specify the key note if it be not indeed different in character?[216]

Meanwhile, Quantz discussed the topic of key characteristics in his *Versuch einer Anweisung die Flöte traversiere zu spielen*. In this treatise, Quantz disclosed his belief in the influence of keys on the effect of slow movements. He added that "A minor, C minor, D-sharp major and F minor express a melancholy sentiment much better than other minor keys."[217]

There were a variety of different temperaments and opinions about the meanings of each key in the eighteenth and nineteenth centuries; however, there was a general agreement on the fact that unequal temperaments resulted in the different key characteristics. For modern violinists, this means they could experiment with different tuning applications on electrical devices to find out which temperament aids them best with the tuning of such striking modulations in Vitali's

[215] Steblin, *A History of Key Characteristics in the Eighteenth and Early Nineteenth Centuries*, 48.

[216] Mozart, *Versuch einer gründlichen Violinschule: A Treatise on the Fundamental Principles of Violin Playing*, 64.

[217] Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen: On Playing the Flute*, 164.

Ciaccona. At the same time, this experimentation could guide them to develop their own perception the keys' affects and to create more nuances in their playing.

In addition to the diversity of temperaments and key characteristics, there were different pitch levels in the Baroque period. Quantz observed that "the pitch regularly used for tuning in an orchestra has always varied considerably according to time and place." He thought of this diversity as the "most detrimental to music" since it forced instrumentalists and especially singers to constantly making adjustments when they had to travel and perform in different regions. Quantz expressed his desire that one day a standard pitch for tuning would be approved and practiced everywhere.[218]

During J. S. Bach's lifetime, Cammer-Ton or "chamber pitch" and Chor-Ton or "choir pitch" were commonly used. Chor-Ton was higher than Cammer-Ton by a whole step, or a minor third depending on the regions. Organs built for Chor-Ton have shorter pipes. Brass instruments were often tuned to the organ's pitch. Meanwhile, woodwinds and string players used Cammer-Ton. When these groups of instruments played with the organ, different parts were either rearranged to adjust for the differences in pitch, or some musicians would need to transpose at sight.[219] The differences in pitch may not pose immediate impact on modern performers. Nevertheless, they are crucial elements that one needs to put into considerations, since the string instruments respond and resonate differently depending on the pitch level that they are tuned to. As Quantz mentioned that: "It is undeniable that the high pitch is much more penetrating than the low one; on the other hand, it is much less pleasing, moving, and majestic."[220]

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[218] Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen: On Playing the Flute*, 267-268.

[219] Mary Cyr, *Performing Baroque Music*, (New York: Routledge, 2016), 61.

[220] Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen: On Playing the Flute*, 268.

The universal tuning pitch for A was only settled and endorsed in 1939 when a^1=440 Hz (vibrations per second) became the official pitch standard. Today, a number of people use slightly higher tuning pitch. This varies from person to person and also relies on the tuning of the keyboard that they play with. The Baroque pitch standard of a^1=415 Hz was agreed upon much later, yet there are more and more musicians who experiment and practice lower or higher tuning pitch depending on the repertoire and the instruments that are involved in the performance.[221]

5.9 Basso Continuo

For most Baroque instrumental and vocal music, the basso continuo is the indispensable foundation. It provides texture as well as harmonic and rhythmic structure for the music. With the bass line and its figures, instrumentalists improvise an accompaniment, called a "realization". The basso continuo group can be a mixture of different instruments, such as harpsichord, organ, lute, theorbo, guitar, harp as chordal instruments; and viola da gamba, cello, double bass, bassoon, and sackbut as sustaining instruments. Their parts are often related. This explains why the audience often finds them standing or seating close to each other in performances. The instrumentation for the continuo is not always indicated in the score, in which case the performers have to decide the instruments that would be suitable for the specific repertoire and venue.[222]

The practice of employing a single chordal instrumental for the continuo was common in the early Baroque pieces. Other instruments were added when there were individual parts written for them. When no figures indicated in the score, the root position chords would be played. Sometimes, the instrumentalists would need to add or change the figures in cases where they are

[221] Mary Cyr, *Style and Performance for Bowed String Instruments in French Baroque Music* (New York: Routledge, 2016), 140.

[222] Cyr, *Performing Baroque Music*, 81.

absent or misplaced.[223] Realizing the continuo part not only requires players to understand the meaning of the figures, but also to apprehend the art of treating dissonances and varying the texture by the speed of arpeggiation and the addition of ornamentation. It was often suggested by Baroque theorists that the accompaniment part should avoid surpassing the register of the solo part and at the same time keeping the range of the bass and the moving lines of the accompaniment within an octave. The Italian style of accompanying often involves the use of dissonances such as *acciaccatura*.[224] However, the repertoire from each area and region has its own traits and characters which the instrumentalists can study by investigating the historical documentation and treatises.[225]

Looking at a number of the modern editions of Baroque music, keyboardists may come across the written-out realization of the bass line. Some might see this as an aid to the keyboard players since they do not have to deal with solving the dissonances or diversifying the voices and texture on the spot. However, what we might see as guidance or assistance actually sets boundaries to the creativity of the musicians and in some cases the written realization might deviate considerably from the original harmony. Since the realization of the basso continuo is, for the most part, an improvisatory art; it is important that every player anticipates various circumstances which may occur in performances, such as the acoustical environment, the size of the ensemble, or instrumentation of the continuo group.[226]

Considering the priority of this chapter is to provide a performance guide for the solo violin, I am not going into detail about the practice of realizing the bass line of Vitali's *Ciaccona*.

[223] Cyr, *Performing Baroque Music*, 81.

[224] Ibid., 82.

[225] Ibid., 74-75.

[226] Ibid., 83.

However, I would like to bring up two surviving Italian treatises written about the art of playing basso continuo which some readers might find it helpful, such as Francesco Gasparini's *L'armonico pratico al cimbalo* (1708), and Francesco Geminiani's *A Treatise of Good Taste in the Art of Musick* (1749).[227]

[227] Cyr, *Performing Baroque Music*, 77-78.

CHAPTER 6

CONCLUSION

To play Vitali's *Ciaccona* well, one needs to embark upon the mission of studying the customs and stylistic context to which the work belongs. The conventions that were associated with each composer and his era are not the boundaries that restrict the performers' interpretation and imagination. In fact, the study of historical practice could lead instrumentalists to discover the techniques and methods that are no longer in use today. The experience and knowledge that one gains from this process could help identify the characteristics of the given area and build up her intuitive conception of style.

In addition to the changes of cultural convention and musical notation that took place throughout the history of music, the violin and its bow have gone through a substantial transformation for the last three centuries. The alterations between a Baroque and a modern instrument facilitated the creativity as well as the artistry of the musicians and composers. Moreover, this development influenced the evolution of violin techniques and the interpretation one has on any given piece of music. Playing the *Ciaccona* attributed to Tomaso Antonio Vitali on period versus modern violins would certainly bring out different effects and impressions to the audience. However, we must not judge the capability of period violins based on the norm of modern instruments, but rather research the old practice with regards to the music written for them.

The score is the bridge that enables the composers to convey and communicate with the listeners of the past and present. The utmost goal of any performers is to apprehend the composer's aspiration which was transcribed in musical manuscript and to use this knowledge to present a delightful and memorable performance. The musical scores from the Baroque period were often found with less indications or signs in comparison to the modern editions. The scarcity of the

marking was the practice of the period as it allowed performers to add ornamentations, articulations, slurs and dynamics which they see fit to the passion of the music. Quantz also emphasized the significance of the performers' experience and intuition that contributes to the success of a composition and guide the audience from one passion to another. He said:

> The good effect of a piece of music depends almost as much upon the performer as upon the composer himself. The best composition maybe marred by poor execution, just as a mediocre composition may be improved and enhanced by good execution.[228]

Since the spirit and depth of a composition rely much upon the performers' execution and interpretation, the responsibility of every instrumentalist is to study the meaning of the symbols and remarks written in the score and understand how the characteristics of the period instrument enhances the musical style of a Baroque composition. As Wanda Landowska (1879-1959), a Polish harpsichordist and pianist mentioned in her book *Landowska on Music* that:

> It is true that the spirit of a performance depends more on taste than on signs, but before saying anything, an artist must be aware of what he has to say in order to subordinate the expression of the sounds to that of the thought. An interpreter must penetrate all the composer's ideas in order to feel and be able to convey the fire of expression and all the refinements of detail. There are a thousand different ways of interpreting a piece without ever getting away from its character. Besides, the knowledge and perfect rendering of signs, dynamics, ornaments and particular taste of the period to which the work belongs will never restrain an interpreter nor prevent his daring anything. On the contrary it is when we follow the same routine for all epochs that we become prisoners, eternally breathing the same air. This is not a question of musicological pedantry, but of a knowledge of the language of the work to be performed. What would you think of an actor who did not try to understand the meaning of certain words in poems and who would leave the proper placement of accents to the good luck of his inspiration?[229]

Much has changed for the last three-hundred years, from the development of the violin, the musical notation to the meaning of the key characteristics and the practice of different tuning systems or the pitch to which the instruments are tuned. Many of these features are not indicated

[228] Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen: On Playing the Flute*, 120.

[229] Efrati, *Die Interpretation der Sonaten und Partiten für Violine solo und der Suiten für Violoncello solo: The interpretation of the sonatas and partitas for solo violin and the suites for solo cello*, 17.

or explained in the musical notation. Therefore, one must not take for granted the conventions that were once widely known among musicians and composers since every choice made by the instrumentalists affect the outcome of the composition. Landowska also acknowledged that: "What today for us is erudition, was for him (the musician of the past) daily bread and life experience. Far away, as we are now, from that period and its musical conventions we must try to reconstruct as devotedly as possible the way in which these works should be played. That is why these pieces demand scholarship in addition to independence of fingers."[230]

One often finds multiple scores of a given work. In such case, she has to study the differences between the sources and uses her intuition to choose the edition which best suited her interpretation of the work. John Butt, an English harpsichordist, organist and conductor, mentioned in his book *Playing with History* that it is the responsibility of each performer to be his own editor by analyzing differences between the editions and use this observation to understand the composer's intention. He concluded:

> In short, the ultimate value of studying intention for the purposes of HIP [historically informed performance] might rest not so much in telling us how a piece should or should not sound but rather in how performance, as the medium of sounding music, conditions our idea of how music relates to the world in which it first sounded and that in which it continues to sound. It can be a counterbalance to the traditional way of viewing music history as merely the history of musical works.[231]

Performers who choose to use facsimiles have the advantages of making her own ornaments, figured-bass realization, dynamics nuances which were not always indicated by the composers. However, the facsimiles or the first edition of Baroque pieces might have some errors or inaccuracy of slurs or figures in the bass in which case consulting with modern scholarly editions would assist

[230] Efrati, *Die Interpretation der Sonaten und Partiten für Violine solo und der Suiten für Violoncello solo: The interpretation of the sonatas and partitas for solo violin and the suites for solo cello*, 19.

[231] John Butt, *Playing with History*: The Historical Approach to Musical Performance (Cambridge, 2002), 93-94.

instrumentalists to make sound decisions.

Performing the *Ciaccona* attributed to Tomaso Antonio Vitali on period instruments requires research and deliberate study since the instrument and many musical conventions have changed and transformed since the composition was written. However, once a violinist masters the style and understands the historical practice of the period, it allows him or her to present a delightful historically informed performance of the work. I would like to conclude this dissertation with the following words of Leopold Mozart, taken from his *Versuch einer gründlichen Violinschule* (1756):

> To read the musical pieces of good masters rightly according to the instructions, and to play them in keeping with the outstanding characteristics of the piece, is far more artistic than to study the most difficult solo or concerto. For the latter, but little sense is necessary. And if one has enough wit to think out the appoggiature, one can learn the most difficult passages for oneself if energetic practice be added. The former, on the contrary, is not so easy. For, not only must one observe exactly all that has been marked and prescribed and not play it otherwise than as written; but one must throw oneself into the affect to be expressed and apply and execute in a certain good style all the ties, slides, accentuation of the notes, the *forte* and *piano*; in a word, whatever belongs to tasteful performance of a piece; which can only be learnt from sound judgement and long experience.[232]

[232] Mozart, *Versuch einer gründlichen Violinschule: A Treatise on the Fundamental Principles of Violin Playing*, 216.

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